REPORT RESUMES

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DEVELOPMENT AND TRIAL IN A JUNIOR AND SENIOR HIGH SCHOOL OF A TWO-YEAR CURRICULUM IN GENERAL MUSIC.

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THIS RESEARCH PRODUCED AND TRIED A SYLLABUS FOR JUNIOR AND SENIOR HIGH SCHOOL GENERAL MUSIC CLASSES. THE COURSE IS BASED ON (1) A STUDY OF THE CURRENT STATUS OF SUCH CLASSES AND SUGGESTIONS FOR IMPROVING THEM, (2) A PARTICULAR AESTHETIC POSITION ABOUT THE NATURE AND VALUE OF MUSIC AND THE MEANS FOR REALIZING MUSIC'S VALUE, (3) RELEVANT PRINCIPLES OF COURSE CONSTRUCTION AND PEDAGOGY FROM THE CURRICULUM REFORM MOVEMENT IN AMERICAN EDUCATION, AND (4) COMBINING THE ABOVE POINTS IN AN ATTEMPT TO SATISFY THE REQUIREMENTS OF PRESENT NEEDS, A CONSISTENT AND WELL-ACCEPTED PHILOSOPHICAL POSITION, AND CURRENT THOUGHT ABOUT EDUCATIONAL STRATEGY. THE MAJOR OBJECTIVE OF THE COURSE IS TO DEVELOP THE ABILITY TO HAVE AESTHETIC EXPERIENCES OF MUSIC. SUCH EXPERIENCES ARE CONSIDERED TO CONTAIN TWO ESSENTIAL BEHAVIORS--AESTHETIC PERCEPTION AND AESTHETIC REACTION. THE COURSE MATERIALS ARE DESIGNED TO SYSTEMATICALLY IMPROVE THE ABILITY TO PERCEIVE THE AESTHETIC CONTENT OF MUSIC, IN A CONTEXT WHICH ENCOURAGES FEELINGFUL REACTION TO THE PERCEIVED AESTHETIC CONTENT. THE BASIC COMPONENTS OF THE COURSE ARE (1) VERBAL MATERIAL ABOUT MUSIC'S AESTHETIC NATURE AND STRUCTURE, (2) ACTIVITIES WHICH MAKE TANGIBLE THE CONCEPTIONS IN THE MATERIAL, AND (3) LISTENINGS WHICH ILLUSTRATE THE NATURE OF MUSIC AND WHICH FOSTER KEENER MUSICAL PERCEPTION AND DEEPER MUSICAL REACTION. THE BASIC METHOD IS A CONSTANT MOVEMENT FROM SYNTHESIS TO ANALYSIS TO SYNTHESIS. THE MAJOR CONCEPTION OF THE COURSE--THAT MUSIC IS A MEANS FOR EXPLORING AND UNDERSTANDING HUMAN FEELING--RECURS THROUGHOUT THE MATERIAL IN PROGESSIVELY MORE SOPHISTICATED SETTINGS. (THE COURSE SYLLABUS AND INSTRUCTIONS FOR USING IT COMPRISE THE MAJOR PART OF THIS DOCUMENT.) (AUTHOR)

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Bennett Reimer

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Case Western Reserve University

Cleveland, Ohio

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Contents

	Page
Acknowledgments	iii
Introduction	1
Method	25
Results	29
Discussion	31
Conclusions, Implications, Recommendations	36
Summary	39
References	43
Appendix A	A-1
Appendix B	B-1

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Introduction

This report contains the results of a three year project which developed and tried a general music course for use at the junior and senior high school levels. The Introduction discusses the purposes and problems of the research. Following sections give details about the method followed, results obtained, and implications and recommendations stemming from the work performed. Appendix A contains instructions for using the syllabus developed. Appendix B is the syllabus itself, which is the major portion of this report and the major outcome of this project.

The purposes of the project were to

(1) clarify and redefine the aims of classroom teaching of music (general music) at the junior and senior high school levels, stressing the need for youth to develop a broad understanding and appreciation of the value of the arts in human life, of music's function and structure as an art, and of the best products of musical literature;

(2) develop a sequential pattern of concepts about and experiences of music, this pattern to follow a cyclical plan; i.e., the same basic sequence to be followed at both levels, with appropriate deepening of concepts and broadening of experiences at the higher level;

(3) construct a syllabus for use in junior and senior high school general music classes;

(4) try the approach in actual classroom situations, altering and revising the syllabus materials according to experience gained in using them.

The specific problems dealt with in order to fulfill the project's purposes were

(1) to determine the present status of secondary general music courses as to content and objectives, and the music education profession's position about needed changes in this area;

(2) to develop a consistent and valid aesthetic foundation for secondary general music courses;

(3) to apply as many principles from the curriculum reform movement in American education as seemed relevant to general music classes in secondary school; and

(4) to combine (1) suggested changes by music educators, (2) a consistent aesthetic position and (3) curriculum reform principles, into a single approach exemplifying the best thoughts in each of these three areas.

The following discussion relates to the 4 problem areas.

(1) Present status of secondary general music.

The music education profession has struggled throughout its history with the problem of providing for the musical needs of all students in the public schools. The most common curriculum designed to fill these needs consists of general music in the elementary grades, instrumental and choral performing groups in junior and senior high school (these often starting as early as fourth grade), and a miscellaneous assortment of general music courses at the secondary level. Activities in instrumental and choral music are well defined and well developed. Over 70 percent of elementary schools offer some form of instrumental instruction (14, p. 18), about 94 percent of junior high schools and 86.5 percent of senior high schools have bands, and orchestras exist in a substantial number of junior and senior high schools (14, pp. 44, 45). Choral activities are almost as widespread as instrumental activities. Almost 80 percent of junior and senior high schools offer choral programs of some sort (14, pp. 44, 45).

General music is taught in over 97 percent of elementary schools (although music specialists alone are responsible for less than 20 percent of this teaching), and about 67 percent of all elementary schools have a definite time allotment for the study of music (14, p. 12). About 84 percent of junior high schools offer a course in general music, but this number falls to about 28 percent in senior high schools (14, pp. 44, 45). Actually, the number of students enrolled in any kind of music activity or class falls sharply from the almost total involvement in elementary schools to about half of junior high school students and less than one-quarter of senior high school students (14, p. 36). Since instrumental and choral activities account for most of the enrollment at the junior and senior high school levels it is apparent that an overwhelming majority of American public school students graduate from junior and senior high school with no opportunity for formal classroom instruction in the art of music. And aside from music the fine arts are poorly represented in the secondary schools. Instruction in visual art is even less widespread than in music and reaches even fewer students than does music instruction (14, p. 59).

Music education thus assumes the major responsibility for providing youth with whatever acquaintance with the fine arts they are likely to get through public education.

It has been well known for many years in the music education profession that after the sixth grade, music activities are confined largely to performing groups which involve only a small fraction of the students in secondary schools, and which cater almost exclusively to those whose talents lead them to study music with some degree of seriousness. The vast majority of secondary school students receive no systematic instruction which would help them enjoy and appreciate the art of music throughout their lives. Yet the historic mission of music education has been to enable all students to develop their aesthetic potential to the highest possible level, through the study of music. This suggests that the music offerings for general education should be the very heart of musical instruction in junior and senior high schools. As James Mursell has stated, "general music is the trunk of a developmental program of music education, not just a course at a certain level, and various specialties (orchestra, chorus, band, etc.) are its branches." (13, p. 65) The gap between aims and reality is, in music education, a very large one.

That a wide disparity exists between the general agreement among music educators that music is for all students, and actual music education practices in secondary schools, is apparent from a perusal of standard textbooks in music education. For example, Morgan and Morgan devote four pages in the 186-page book Music Education in Action to "The General Music Class" (12). Another text of the same name, edited by Jones (10), deals with the various aspects of secondary general music in 36 pages out of 523 in the book. Andrews and Cockerille, in Your School Music Program (1), devote 16 pages out of 289 to secondary general music classes. Dykema and Cundiff, in their work on elementary and junior high school music, School Music Handbook (6), discuss the junior high school general music class in 34 pages out of a total of 669.

Even books dealing specifically with secondary school music often offer meager attention to the general music class. Wilson's discussion of the general music course in Music in the High School (17), is confined to eight pages out of 440. Dykema and Gehrkens, in High School Music (7), deal with general music classes and with music history and appreciation classes in 33 pages out of 614. Sur and Schuller discuss the general music class in 24 pages out of 478 in their Music Education for Teenagers (16). The ratio of attention to general music seems to be substantially the same in most books on music education. One small monograph by Dickinson, The Study of Music as a Liberal Art (5), is entirely devoted to a discussion of the possibility of presenting the art of music in a broader context than performance, but unfortunately, it limits its application solely to the college level.

The suggested content for courses in general music, as set forth in the professional literature, consists primarily of a continuation of elementary school activities in the junior high school, and of substantially the same activities, supplemented by a slightly more emphasized historical approach, for the high school. Detailed discussions of the content of junior high school courses are available, but suggestions for the high school level general music course are difficult to find. It is assumed by practically all writers on junior high school general music that the "song singing" approach which is dominant in the elementary schools continues to be relevant for junior high school. Andrews and Leeder emphasize classroom singing of songs and the building of a repertoire of songs as a primary function of the junior high school general music class (2). At the same time they recognize what all junior high school teachers of music recognize--that the musical activities of the elementary school are often disdained by junior high school students. This situation is a highly unsettling one for those involved in junior high school music (and is one of the reasons why so few music teachers are willing to work at this level), but one searches in vain for what seems to be a logical deduction--that junior high school students actually do need different kinds of experiences with music than do elementary students. Instead there is an almost universal clinging to the concept of junior high school music as a continuation of elementary music.

This position seems to be accepted with little question by writers on junior high school music and by teachers of general music at this level. With the single exception of Music in General Education (8), this writer cannot find, in the standard literature of music education, a treatment of junior high general music which raises the possibility of using singing activities in a complementary role and of presenting music through discussions of the nature of art, the nature of the art of music, how music is made and how it has changed through history, what great music consists of and what are examples of great music, why some music is considered to be great and some not great, how one can understand and enjoy great music, etc., with rich experiences in listening, analyzing, discussing, reading, as the major activities of the class. This kind of approach is directly relevant for the great majority of students who will not be performers of music, but who will be, hopefully, intelligent consumers of music throughout their lives. It begins to prepare the student in junior high school, continuing in high school, for perceptive, intelligent, enjoyable experiences with music as a patron rather than a creator of this art. That such an approach is more meaningful, more relevant and more likely to produce the result of increased enjoyment and understanding of good music than the "song singing" approach is the basic premise of this project.

The general music class is the logical--indeed the only--place where preparation of this nature can be given to all secondary school students. It would seem reasonable and fruitful to develop a course for each level which dealt with the study of music from an appreciative approach, and to make available to teachers of general music a syllabus which would be of assistance to them in presenting such courses. No doubt all teachers will not adopt the approach suggested here. At present, however, no option exists--there are no systematic presentations of a course such as has been developed for this project.

In recent years the music education profession has shown increased interest in the problem of heightening the aesthetic experience of music for all students. It has become clearer to the profession as a whole that the performance aspects of music have been overemphasized--that the primary aim of music education has been ill-served by concentrating all effort on bands and choirs and letting the general music classes fend for themselves. Further, it has become somewhat of an embarrassment to the profession that in all of music education in the public schools, a solid body of subject matter taught in a rigorous, thorough and challenging manner, can scarcely be found. With the recent surge of interest in high-quality education and elimination of fads and frills from public school curricula, music education has been caught in an uncomfortable position. Public notice of this was given in 1962, when the theme chosen for the National Convention of the Music Educators National Conference was "The Teaching of Music: An Academic Discipline." This convention represented a large step toward academic respectability by a profession which has for many years been on the borderline of the public school curriculum. No doubt the phrase "academic discipline" will seem to many to be an unfortunate one to describe one of the fine arts, but the change of emphasis was apparent. In 1963 the North Central Regional Convention of the MENC was organized on the theme "Music and the Humanities." This was a more felicitous phrasing of the newly aroused interest in the non-performance aspects of music education, and shows the continuing concern of the profession with the problem of developing courses in music which stress appreciations and understandings rather than skills and techniques. The 1966 National Convention of the MENC focused on "The Changing Curriculum in Music Education," further indicating the profession's concern for upgrading the content and quality of its offerings.

There is little question that the music education profession is ready to accept as a primary function the teaching of general music courses which are challenging intellectually and rewarding aesthetically. The great need at the moment is for materials and procedures which music teachers can use in presenting such courses. While a wealth of material on music appreciation is available for college and adult use, there has been no attempt to reorganize and restate this material so that it will be meaningful and understandable to teen-agers. Present teachers of music cannot be expected to perform this task themselves. The preparation of music teachers in our country is basically vocational--we prepare band directors and choir directors, but we do not offer, in any institution in the United States, a teacher-education curriculum which thoroughly trains the prospective music teacher in aesthetics, art history and philosophy, cultural history, and the humanities in general. Until a basic and far-reaching change is made in the kind of curricula offered in colleges preparing music teachers, present and future teachers of music will need as much help as they can possibly be given in the form of detailed suggestions for teaching general music. The purpose of this project was to develop such materials.

(2) An aesthetic foundation for secondary general music courses.

The human enterprise has largely consisted of the attempt to raise the quality of the individual's experience of life and of reality--to endow life with beauty, with meaning, with wisdom. The history of civilization is basically the history of man's efforts to create social orders which would provide for the fullest and most satisfying life possible. The landmarks of civilization--the products which have embodied and celebrated man's deepest insights about life and reality--are the art works created in each era. Since ancient times, the arts have been regarded as the finest fruits of civilization, and the man who is wise in the ways of art has always been considered to be a man who is truly educated and deeply human. It is the high and noble purpose of aesthetic education to enable all people to understand and enjoy the arts, and thus to broaden the dimension of meaningfulness and beauty in their lives.

In our times and in our country this important function has been entrusted to the public schools, and largely to the art of music within the public schools. The main and overriding purpose of public school music education is to develop every child's potential to understand and appreciate the great art of music, and thereby to gain access to the richness and beauty which high quality aesthetic experience provides. The goal of musical instruction, therefore, is not simple pleasure or transitory enjoyment, but lasting appreciation and deep understanding of the best products of the musical art.

In the elementary grades it is important that healthy and positive attitudes be developed toward music, and that basic skills and knowledge about music be gained. Teen-agers should have opportunities to continue their contact with music through performance organizations of all sorts. Every teen-ager who likes to sing should have the opportunity to sing in choirs, choruses, glee clubs and vocal ensembles of every description. Every teen-ager who likes to play an instrument should have similar opportunities. But all teen-agers, regardless of specialized interest in singing or playing, should have the opportunity to study music in a systematic and meaningful fashion, so that their abilities to enjoy music as consumers can be nurtured and developed. This function falls to the general music class, which must consider as its primary aim the introduction of the student to the best products of music and to the means to understand and enjoy these products.

The problem, of course, is how this aim can best be fulfilled. The rationale upon which this project is based is that present practices in the teaching of secondary general music are inadequate, and that an appreciative approach should be tried, in the expectation that such an approach will be more relevant to the aims of music education and more suitable for secondary school students than are the typical courses offered at present.

This rationale is neither radical nor new. Thoughtful musicians and educators have always held that the appreciation of great music is the aim of music education. If there is any area of agreement at all among the writers in the NSSE Yearbook Basic Concepts in Music Education (15), it is that serious music is serious educational business. As Leonhard and House put it in their perceptive work Foundations and Principles of Music Education (11, pp. 100, 101), "Aesthetic quality is the source of man's highest satisfaction in living, and while all experience that is carried on intelligently has aesthetic quality, man's most valued experience is in connection with art objects consciously and feelingfully conceived and contemplated....The music education program should be primarily aesthetic education."

If the primary purpose of aesthetic education were to be described in a single phrase, one could probably do no better than to say that the purpose of aesthetic education is the development of aesthetic sensitivity. A clear understanding of what constitutes aesthetic sensitivity is a basic requirement for those engaged in teaching and learning the arts. Such an understanding does not come easily, however, for aesthetic sensitivity involves one of the most complex sets of behaviors of which the human organism is capable, and is one of the most difficult sets of behaviors to describe. This is primarily because the aesthetic experience is by nature non-discursive--that is, it does not fit into the patterns of verbal discourse. But while the aesthetic experience itself cannot be verbalized, it is possible to discuss many aspects of the aesthetic process. We do know a good deal about the behaviors involved in aesthetic creation, aesthetic experience and aesthetic sensitivity.

The process of aesthetic creation--the making of a work of art--involves as its most characteristic quality an intimate and intense interaction between the artist and his materials. In the process of aesthetic creativity the artist is controlled by his medium almost as much as he controls his medium. This interplay between the creator and the thing he is creating is what sets apart the process of aesthetic creation from all other human activities. It is especially important that the difference between aesthetic creation and simple communication be recognized clearly. In simple or pure communication a concrete, specific message is stated in a form which expresses that message as unambiguously as is possible. The expository writer uses language as a tool for directly communicating facts, attitudes, ideas. The advertising agency uses pictures in the same way. The telegraph operator uses sounds to transmit specific messages. The artist, however, because of the intensely personal and subjective nature of his relationship with his materials as he creates a work of art, does not have a single unambiguous message in mind as he works. And the art-work he creates, if it is successful as an art-work, does not contain a direct, concrete message. Rather, it is a source of many and varied insights which have been embodied in it by the artist as he constructed and developed and refined and revised his materials.

Because of the complex and subjective nature of every successful work of art, it would be a mistake if the perceiver of the work looked for or expected to get a concrete message of some sort, as if he were reading a textbook, or watching a television advertisement, or listening to a newscast on the radio. A successful work of art does not contain this sort of message. What it does contain is a system of interrelationships through which the artist has embodied his aesthetic insights. This system of interrelationships is built differently in each art-form. In painting, the artist uses color, shape, texture, mass, light and shadow, and so on, to construct a complex system of relationships among visual events. In poetry the relationships among poetic images are built through the use of meter, rhyme, alliteration, accent, onomatopoeia, and so on. In the art of dance the aesthetic matrix is made of movement, arrangement of forms, tensions and relaxations of muscles, and so on. In music the interrelations among events are constructed of melody, harmony, rhythm, tone color, texture and form. And so for every art.

The aesthetic experience consists of the feelingful apprehension of the artistic content of the art-work, this content being the interactions and interrelationships among the aesthetic events as they were created by the artist. Many art-works contain nonartistic contents, such as programmatic content in music, subject-matter content in painting, philosophic and narrative content in poetry and fiction, and so on. Such contents can be (and are in every successful work of art) employed by the artist in such a manner that they become elements in the artistic content of the work, adding another dimension to the relationships among the purely formal elements mentioned above. Only if nonartistic elements are made into and perceived as part of the artistic content of the work can they contribute to an experience which can be called aesthetic. The insights that arise out of the aesthetic experience are as complex, as varied, and as subjective as are those embodied in the work by the artist. But whatever these insights might be for any particular person, they are the result of two things which occur simultaneously. First, the apprehension of the art-work's content of mutually relevant aesthetic events. Second, the feelingful reaction to these events as they have been manipulated by the artist in order to give rise to tensions, relaxations, stresses, releases, expectations, resolutions.

In aesthetic creation, then, the artist constructs a complex system of interactive events, through a deeply subjective process of interplay between himself and his medium. The work he creates, if it is successful, is capable of giving rise to many and varied insights. The aesthetic experience of the work of art involves (1) the perception of the system of interactive events, and (2) the feelingful response to the tensions and relaxations which the events generate through their interaction.

Aesthetic sensitivity is the ability to have aesthetic experiences. That is, it is the ability to (1) perceive the artistic content of works of art, and (2) to react feelingfully to this content. There are several striking and important facts about this ability. First of all, it is an ability. Because of the subjective and ineffable quality of the aesthetic experience, it has been thought by many people at various times in history that aesthetic sensitivity was some sort of "gift"--a mystical kind of endowment which some people just naturally had and others did not have. This idea can be safely discarded. Every normal human being has some measure of aesthetic sensitivity. And while there is little doubt that the degree of sensitivity varies from person to person, there is also little doubt that for every person sensitiveness to the artistic content of works of art can be nurtured, developed, refined, deepened. In other words, aesthetic sensitivity can in large measure be taught.

Two questions suggest themselves at this point. First of all, why teach it? Second, assuming that there are some good reasons for teaching it, how do you teach it? A few basic concepts about each question will serve as a background from which the reader can view the role of the suggested general music course in the development of aesthetic sensitivity.

Why teach for aesthetic sensitivity? The only reason for improving sensitivity to works of art is that the quality of the aesthetic experience is completely and utterly dependent on the quality of one's perception of art. It is simply impossible to get from a great work of art all the rich and varied insights it contains if the perception of the work is imperfect and superficial. If one perceives only the obvious in a work of art--only the surface and not the subtleties--then the meanings one gets from the work will be obvious and shallow. Great works of art contain insights which plumb the very depths of our consciousness of life and reality. The quality which sets the human being apart from his animal brothers is his consciousness of being alive, and his ability to contemplate and symbolize life itself and the basic conditions and qualities of life. The tensions and relaxations, the needs and fulfillments, the imbalances and balances which are the characteristic marks of life itself, are precisely what the artist symbolizes when he creates a work which contains a complex system of tensions and relaxations, needs and fulfillments, imbalances and balances. When we perceive an art-work deeply, and react feelingfully to its content--when we are aesthetically sensitive--we are participating, more immediately and more fully than is possible through any other means, in the basic stuff and process of life.

This is no unimportant matter. The quality of a civilization depends on the quality of insight into the meaning of life of each member of a civilization. The arts have been recognized throughout the ages as the finest fruits of civilization--as the products which embody each culture's deepest conceptions about itself and its world. If we are at all concerned about the quality of life of our young people, rather than with quantitative aspects of life only, we can do nothing more directly relevant than help our students develop their aesthetic sensitivity to the highest possible level.

How does one go about doing this? Many methods can be employed to develop one part of aesthetic sensitivity--the part that has to do with the perception of the artistic content of works of art. Very little, if anything, can be done to directly affect the other part of aesthetic sensitivity--the feelingful reaction to the aesthetic events in art. A person's feelings are his own, and the amount and quality of his feelings are functions of everything that has ever happened to the individual in his life, and perhaps even of what has happened to his ancestors before him. We cannot, and should not, even if it were possible, prescribe the actual feelings a person should have when he reacts to a work of art. This reaction is both personal and creative. It is the function of art to create symbols which can be reacted to in this personal and creative way. Stipulating the feelings which should accompany aesthetic experience would promptly reduce the aesthetic process to the level of simple communication, and thereby defeat its purpose entirely.

There are many things that can be done, however, to improve aesthetic perceptivity. Since a person cannot react feelingfully to something he does not perceive, the improvement of perception is the key to the development of aesthetic sensitivity. Aesthetic education has for its major task the systematic development of each individual's ability to perceive the artistic content of works of art. Fortunately, a good deal is known about how to develop this ability, and the methods for doing so are perfectly suited to the needs and demands of public education.

Basically, there are three kinds of activities which can be used to directly affect the quality of aesthetic perceptivity. The first activity is to talk about art. The second basic activity is to make art or "do" art: to sing, to play, to compose, to paint, to dance, to write, and so on. The third activity is to analyze art: to study particular art works to discover what it is which makes them expressive. Each of these methods of developing perception has some unique benefits and some unique dangers.

The method of developing concepts about the arts, of verbalizing about the arts and the kinds of experiences available through the arts, has been almost totally neglected in aesthetic education. This is not to say that we do not talk enough when we teach about art. If anything, we probably talk too much. But much of the talking has been about the wrong things and for the wrong purposes. Far too much time has been spent verbalizing or trying to verbalize those things about art which it is far safer not to verbalize. It does not do much good, for example, to "interpret" works of art; to try to translate into words what a particular work "means." The practice of "interpretation" distorts and undermines the most important thing about the experience of art, the subjective, creative, ineffable experience which the art symbol is intended to produce.

Another kind of verbalization about the arts which is not very helpful, although certainly not as harmful as improper interpretation, has to do with teaching and learning great masses of facts and figures which are peripheral to the actual stuff of art and to the actual experience of art. There are many, many books about music, for example, which are made up of stories about composers' lives, about how their works were received, about what a wonderful thing music is and how wonderful certain works are, but which make no attempt to help one hear more of what is in the music. This kind of verbalization, which is not uncommon in aesthetic education, is a great waste of precious time and energy.

Verbalization can be of significant help in heightening the aesthetic experience, if it is used to develop such concepts as what one should expect from art and what one should not expect from art, what kinds of things one should experience from art and what kinds of things are not appropriate in the aesthetic experience, what artists are trying to accomplish when they make works of art, what the various arts are made of and how their materials work, the historical and social context of particular art works and of various styles in art, and so on. When skillfully done, and when appropriately done, talking about art can be of direct assistance in developing deeper perception of art and, therefore, more satisfying experiences of art.

The second method for improving aesthetic perceptivity--the making of art--also has been greatly misused in aesthetic education. The method of "making"--of "performance"--is the most widely used of all in every field of aesthetic education. In fact in many schools, perhaps in most schools, performance is the only method used to study the arts.

If performance is conceived and used as a means for heightening aesthetic perceptivity, it can have significant and long lasting effects on the ability of students to enjoy art as art should be enjoyed. If performance is conceived as an end in itself, as it is usually conceived in the schools, it can be little more than a pleasant but terminal and irrelevant activity for the great majority of students, who will never become practicing artists in any medium. It is not unrealistic to hope that every student can become more aesthetically sensitive, and that the enjoyment he derives from aesthetic experience will lead him to seek such experiences and cultivate such experiences throughout his life. If performance is used as a means toward that end it becomes a meaningful and important activity. But as professionals in music or art education know, most youngsters terminate all contacts with the arts after they leave high school, and precious little has been left with them in the way of heightened sensitivity to the arts. Much of this situation is directly attributable to the misuse and overuse of performance activities.

The third method for developing perception, analysis, can also be a help or a hindrance depending on how it is used. There is probably nothing as boring, as fruitless, as deadly to the enjoyment of art as a coldly intellectual, theoretical, and academic analysis of an art work. This kind of analysis is appropriate for professionals or professionals-in-training. It does not lead toward better aesthetic experiences, because the perception has been completely cut off from the reaction. Instead of making the reaction deeper and more sensitive it prevents any reaction by concentrating on the purely intellectual aspects of art and by giving the impression that these aspects are important in and of themselves.

On the other hand the kind of analysis which starts from an expressive experience of a work of art, which is directly related to the expressiveness of an art work, and which is used as a means for clearing away obstacles to deeper perception of the expressive devices in an art work, can be the most efficient and most powerful means for improving aesthetic sensitivity. Since this activity is the one most directly related to the goal of improving the quality of our students' enjoyment of art, it forms the basic activity and approach of the course being recommended.

(3) Application of curriculum reform principles and patterns.

One of the most significant developments in American public education during the past decade has been the veritable explosion of new curricula. It would not be an exaggeration to say that we are presently experiencing a massive reinterpretation and reformulation of what is to be taught and learned in our schools. New ideas are in the air; new materials are being developed; new courses have been inaugurated; and new approaches are being taken in a great many subject areas which for long years were unexamined and unchanged. The influence of the curricula is great in some areas and small in others, but there is little doubt that this influence is spreading quickly and that few if any subject matter fields will remain untouched by the winds of reform.

There is particular relevance in many curriculum reform projects to the area of junior and senior high school general music. The curriculum reform movement, taking into account the variations in quality from project to project, provided several principles of immediate practical value in developing the project course of study. Outlined below are the most important similarities among selected major curriculum reform projects and their implications (9).

1. The majority of curriculum reform projects are concerned with courses at the junior and senior high school level.

Some work is being done in the elementary grades, but the primary emphasis has been on new approaches to the presentation of subject matter in the secondary schools. While there has been some criticism of this tendency to work "from the top down," the project directors argue that the obsolescence and irrelevance of many course offerings in the secondary schools necessitates immediate attention and drastic revision. Also, the characteristic approaches (described below) being taken to curriculum reform lend themselves readily to courses at the secondary level.

2. There is almost universal agreement that a major step in the process of reform is the construction of materials which embody the new ideas and new departures being recommended. The materials are taking various forms depending on the subject and the particular emphasis of the course presentation, but in practically all cases a primary effort of the reform projects is to provide teachers with materials which will help them effect the changes considered necessary.

3. The focus of the projects has been on single subjects (mathematics, physics, chemistry, biology, geography, etc.). Very little interdisciplinary organization has taken place, for it is one of the strong convictions of those engaged in curriculum reform that the integrity of the subject should be recognized and maintained. There is acknowledgment of the fact that interrelationships exist among subject areas, but the primary concern has been to explore a particular subject to discover just what it is which is unique and characteristic about the subject in and of itself. It is felt by some of those working in this field that a real grasp of the essential character of a particular subject is necessary if its relationship to other subjects is to be understood in more than superficial terms. The argument is made that the real interrelationships among similar fields exist at a deeper level than is usually assumed by approaches which stress surface similarities. The team teaching approach presents some touchy problems, for it only compounds the confusion when the members of the team do not individually have the necessary understanding of the nature of their own field. Certainly common problems among subjects, similarities in intentions and modes of inquiry, relationships among methods of investigation and organization of concepts and knowledges, can and should be pointed out; but the feeling seems to be that this can be accomplished most practicably in the context of a particular subject. Some criticism has been directed toward this single-subject concentration, and it is hoped by some observers of the current educational scene, and by some curriculum reform workers, that more attention will be paid in the future to the problem of integrating subject areas in a way which escapes superficiality and which overcomes the many practical problems now preventing more than experimental use of the multi-subject approach.

4. All the projects stress comprehension of basic concepts and principles as opposed to superficial treatment of facts and figures. The focus is on what is fundamental to the discipline--not, as has been the case too often in traditional courses, on matters which are peripheral to and on the surface of the subject. The concern is to teach those processes and understandings which are considered basic to correct behavior in the discipline, on the premise that what is of lasting value to students is a firm grasp of how a discipline operates in its underlying structure of principles and conceptions.

The guide for the selection of the actual course content has in practically every case been founded on this concern with the basic nature of the discipline. The subject matter chosen for study must be fundamental to the discipline as the discipline is conceived by the expert in the discipline. The guidance of subject matter specialists, therefore, has played an important role in the curriculum reform movement.

5. Just as the course content is chosen on the basis of the nature of the subject, so the course organization is based on the organization of the discipline itself as this organization is perceived by those most deeply and fully acquainted with the discipline. Rather than organizing the topical sequence around pedagogical principles (such as "simple to complex") or psychological principles (such as "from the known to the unknown"), there is a strong feeling that each subject has an internal organization which determines its very nature, and that if one is to understand the subject's nature one must follow the structure suggested by the subject itself, using pedagogical and psychological principles within this structure. It is a real mistake, some project directors believe, to impose on the subject an order which has little, if anything, to do with the underlying order characteristic of the subject.

6. The principle of organization adopted by most reform projects has led to a common attempt to arrange the presentation of topics into a tightly-constructed, meaningful sequence. Great care is taken in the step-by-step process of working through the material, so that every unit of study is a logical and necessary outgrowth of the previous unit and leads directly and naturally into the next unit. While this is not "programed learning" in the narrow sense it is quite the opposite of those random approaches which allow one to "start anywhere." It is of crucial importance that every step of the learning process be a necessary step, that each step leads toward a firm grasp of the subject's nature, and that the materials provide for a great deal of active involvement by the learner.

As topic follows topic, according to the organization of the discipline itself, the major ideas in the discipline must constantly appear and reappear. Detail--facts and figures, exercises, activities of all sorts--is designed to develop the major ideas of the subject in increasing depth. Details which do not bear on the central ideas of the subject are minimized in importance, so that the structure of the discipline will not become obscured and precious time will not be spent on relatively unimportant matters.

7. Finally, but by no means of least importance, many project directors feel that a necessary ingredient for success in the presentation of new courses is a skillful teacher who is thoroughly at home with the new materials and new approaches. While the lack of such teachers has not precluded a significant degree of success, it is felt that more success would be achieved if all teachers were thoroughly prepared to deal with the new ideas being developed. In most cases teacher education curricula have not kept abreast of the reform movement. New teachers continue to be trained in the traditional ways, and are therefore reluctant to adopt the new courses or are less secure than they should be if they do adopt them. Some project directors complain that they themselves, or members of their staff, do not have enough responsibility for the preparation of teachers, so that their influence at this strategic point in the educational process is not as great as it should be. At any rate there has been no lessening, throughout the curriculum reform movement, of the belief that the good teacher is central to good education. Because of the scarcity of such teachers, however, some project directors feel we should become less dependent on good teaching and more dependent on materials which are "teacher-botch-proof."

A great many implications can be drawn from this overview of the curriculum reform movement, and no doubt we will be drawing these implications for years to come as the movement develops and its influence broadens. Some of the ideas suggested by each of the points outlined above are clear enough at present to be applied to the problems of this research.

1. Music education can and should take a long, hard look at course offerings in general education at the secondary level. We are engaged in too many activities in secondary general music which are obsolete and irrelevant. It is time to clarify and redefine the aims of junior and senior high school general music courses in an attempt to make them more influential in the goal of raising the level of musical sensitivity of our population as a whole. This project was undertaken because a new look at the entire area of secondary general music is indeed in order--at least as much as has seemed necessary for other subjects and perhaps even more so.

2. In order to effect important changes in junior and senior high school general music courses, music educators need new materials which embody the major principles guiding the curriculum reform projects in other fields. There are a great many talented and skillful teachers in the area of secondary general music and a good many courses of high quality. At present, however, no program seems to exist which would be considered fully acceptable by experienced curriculum reform workers. This judgment is based on a systematic and exhaustive survey and examination of what is considered by leaders in music education to be the best teaching being done in secondary general music in the United States. It would be surprising, of course, if a program did exist which embodied all the principles and innovations worked out so arduously and carefully by teams of experts backed up with large sums of money, special facilities and equipment, and several years of intensive work. There are no doubt as many good teachers with good ideas in the field of music as in any other field, and the generosity of so many teachers who have shared their ideas about general music with the project director is a clear indication of the selflessness and dedication which exists in this area. However, just as extraordinary measures have had to be taken in order to develop new courses in other subjects, a careful, research-based, systematic effort is needed in music to effect a significant breakthrough in the secondary curriculum. It is extremely encouraging that the government is willing to sponsor such work in our field and that the prospects for continued support of research in music education appear to be excellent.

3. The experience of most curriculum reform workers suggests that general music be offered as a separate course at the secondary level. This raises the question of whether a humanities approach, in which all the arts, or at least several of the arts, are given an equal portion of the time available, is the answer to the problem of relevance and meaningfulness of courses in the arts for general education. A recent book on the secondary curriculum, Democracy and Excellence in American Secondary Education (3), suggests a six-year sequence in the humanities (appreciation of the arts) as a requirement for all secondary students. If such a course were taught by expert teachers, themselves thoroughly trained in their own art and in the humanities in general, few art or music educators would quarrel with the desirability of this plan. The curriculum reform movement, however, is dealing in realities, and the reality of aesthetic education at the secondary level is that there is a limited amount of class time available and that teachers are seldom trained in fields other than their own. Further, the training of music and art teachers tends much more toward the technical and applied areas than toward the humanistic and appreciative areas. The situation of little time available and specialized and technically oriented teachers leads to

the very great and immediate danger that humanities courses will take one of two directions, both equally unfortunate and ineffective. The first is a course which is actually a series of separate but interlocked courses in the various arts. This approach, all too common in present high school humanities offerings, is little more than a scheduling trick, and often has the effect of weakening rather than strengthening the impact of the arts being studied.

The second direction is the course which makes a great many obvious and superficial comparisons among the arts, and leaves the student with a smattering of ideas and experiences more bewildering than enlightening. We must candidly accept the fact that both these types of courses are the likely outcome under present conditions of available time and available teachers, and that one cannot formulate policy for new courses on the basis of the very few, very exceptional cases of successful humanities courses presently being offered as the result of the happy coincidence of unique people in unique situations. Until there are some basic and far-reaching changes in teacher education curricula in music and art, and in the amount of time available in the secondary schools for aesthetic education, one must take the cue from the curriculum reform movement and concentrate present efforts on developing what is now lacking--unified, rigorous, aesthetically important and pedagogically valid courses in music for general education. Certainly such courses can include as many references to the other arts as can be made without lapsing into triteness, especially at the high school level, where one can hope that the junior high school course has provided some musical insights from which general aesthetic insights can be developed. A study of music which remains true to this art's characteristic modes of expression and organization, and which illuminates the other arts by focusing attention on the aesthetic principles upon which all the arts are based, would be valuable in and of itself, and can well serve as an important step toward some utopian future when the humanities are studied with the thoroughness they deserve.

4. The focus of good secondary general music courses should be on what is fundamental about the art of music rather than on secondary and superficial matters. This principle--perhaps the most important to be drawn from the entire curriculum reform movement--leads to a statement which many music teachers will consider a heresy. That is, that the so-called "basic fundamentals" of music--scales, key signatures, time signatures, intervals, chord structure, and the like--are in and of themselves neither basic nor fundamental, but instead are specialized tools for the miniscule proportion of students who will become professionals in the field of music. It is one of the primary roles of the performing organizations to provide its participants with these tools, since practically all the students who will become

professionals in some aspect of music participate in performance groups, and the potential for teaching "basic fundamentals" through performance is enormous. The over-emphasis in class work on the technical, manipulative aspects of the subject is precisely what the new courses are designed to avoid, and we would miss the entire point of the curriculum reform movement if we did not recognize the difference between what is fundamental for general education and what is actually vocational training.

What is fundamental in the art of music? Nothing more or less than the feelingful apprehension of the expressiveness of a musical work. This is what is central--all else is peripheral. The primary concern in music courses for general education--and such courses should most definitely include students who participate in the performing organizations--should be to increase the ability of every student to perceive what is expressive in a piece of music, so that his feelings can be shaped by the expressive intent of the piece to which he is listening. In many cases discussions and explorations of such matters as scales, key signatures and time signatures will contribute directly and meaningfully to the ability to perceive the musical content of a work being studied, and when this is the case such matters must be covered thoroughly and skillfully. These are not matters, however, which have meaning apart from their use in heightening musical perception. The guiding principle of the courses should be to concentrate on what will be of lasting value--an understanding of how music operates as a medium of aesthetic expression.

The selection of the course content is based on this concern with the nature of the art of music. If we adopt the notion that the subject matter chosen for study must be basic to the discipline as the discipline is conceived by the expert in the discipline, we must use for our study the best products of the musical art. Nothing less will do. We gain nothing by studying the mediocre or the trite, except in fostering mediocre or trite responses. Our students deserve the best from us--the best the art of music has to offer. Courses which use for their material a sampling of the great works of music, and which study these works by emphasizing their expressive content, will go a long way toward satisfying the criteria of relevance and importance which all curriculum reform projects accept as their guidelines.

5. The organization of successful courses in general music should be based on the organization of the art of music itself. We should not impose on our study of this art various principles of organization which have nothing to do with it. Rather, we must ask ourselves just what it is which determines the inner structure of music, and attempt to organize our teaching to illuminate this structure. This suggests 1) that we try

to make clear to students the function of the arts in general and music in particular as a medium of symbolic expression of the deepest insights into the nature of reality of which the human organism is capable, 2) that we explore the means by which such insights are embodied in art works, musical works in particular, and 3) that we become acquainted with the characteristic ways in which the means of artistic expression have been used in man's history. Translated into usable guidelines, this suggests an outline based on the following three divisions: 1) Building a conceptual background about the purpose of the arts in terms understandable to teen-agers. This entails some verbalization about the musical experience and what it is supposed to do. If this verbalization is skillfully done it can be the most time-saving device imaginable, since it immediately focuses the attention of the learner on what is important in the experience of music, eliminating from the start the myriad misconceptions about music which most youngsters bring with them. 2) Investigating the means by which music is an expressive medium, which is the shaping of a moving, expressive musical line through the manipulation of melody, rhythm, harmony, tone color, texture, and form. 3) Exploring the characteristic ways in which the moving, expressive musical line has been shaped in man's history: a study of the major creative styles.

The three questions implied above--What does music do? How does music do it? How has music done it?--strike to the heart of music itself. Courses structured around these questions stand some chance of being musically relevant and important.

6. The actual arrangement of topics should form a logical, tightly organized sequence of learning experiences designed to illuminate the nature of music and to foster authentic responses to great musical works. Science and music courses have traditionally been taught through units, but the arrangement of units has not been based on the structure of the disciplines. In science, for example, such topics as "The Air We Breathe," "Food Processing," and "Using Electricity," follow one another in a jumble of unrelated ideas. A typical unit approach in general music consists of a string of topics such as "American Folk Music," "The String Quartet," "Negro Spirituals," "Music of Other Lands," "The Opera," "Gershwin's Rhapsody in Blue," and, inevitably, "Instruments of the Orchestra." For scientists and musicians this approach is trivial. It does not reach into the fundamental principles upon which these subjects are built. While there may be many ways to arrange a set of topics into a unified, interrelated sequence, there are certainly indications in the work of the curriculum reform movement that some arrangements are infinitely better than others. The major goal of curriculum reform work in music is the construction of courses in which the experiences follow one another

in an order characterized by inner necessity, and which are designed to progressively make clearer the most important aspects of music through immediate, feelingful responses to music itself.

7. The concern in the curriculum reform movement to prepare teachers to be familiar with the new courses and new methods will eventually be shared by music educators. It is no doubt premature to expect large-scale changes in teacher education curricula in music in the very near future, for music educators are only just now beginning to question goals and procedures. Pioneering efforts at curriculum reform will inevitably stimulate thinking about basic matters, as has happened in other fields, and if these efforts prove successful music educators will have to face the problems now being met in those fields which are somewhat more advanced in this process of change. At present there is clear indication that if the area of secondary general music develops along the lines of the curriculum reform movement, a future major in secondary general music at the undergraduate level will join the present options in our teacher education curricula. While present instrumental or vocal-choral majors can probably do a reasonable job of presenting a general music course such as has been developed for this project, a specially designed major would certainly seem necessary to fully prepare a teacher to present a thorough, rigorous and exciting course in general music in junior high school and senior high school. This major would be much stronger than existing ones in such areas as music literature, stylistic analysis, aesthetic and philosophical foundations of education and music education, and the humanities and social studies. This would be an extremely attractive curriculum for many students. Graduates could add a distinctive and valuable dimension to a school system's fourpart team of instrumental specialist, choral specialist, elementary general music specialist, and secondary general music specialist.

There is real hope that the availability in the junior and senior high school of academically respectable and aesthetically valuable courses in general music, taught by a specialist, will lead toward their full acceptance as credit-bearing requirements for graduation. Every phase of the school music program would benefit from such an arrangement, as hopefully, would the level of our musical culture as a whole.

The great diversity which exists in present secondary general music approaches will no doubt cause a similar diversity in reactions to the course developed in this project. For some teachers the course will seem extremely radical, while for others it will seem quite tame. Some teachers will regard the approach being recommended as a threat to many practices sanctioned by tradition, while others will see in it many ideas they have long since adopted in their teaching. Some teachers will worry about the possible effect of required courses in general music, or even of respectable electives, on the amount of time available to and the number of participants in the performing organizations, while other teachers will regard a strong general music offering as the best possible ally to a flourishing, healthy performance program. Whatever the reaction, one thing is certain. Change is going to come, as it always has and no doubt always will. Our obligation in this process of change is not to tradition or to vested interest or to comfort or to security: Our obligation remains what it always has been--to help the children of our country develop their ability to enjoy the great art of music. If this obligation guides our efforts we have nothing to fear from change. We can accept its challenge with equanimity and its excitement with pleasure. And we can hope that it will bring some needed improvements to an important but long-neglected part of the public school music program.

(4) Combining present practices and needs of music education, aesthetic principles, and curriculum reform patterns in a secondary general music course.

The task of curriculum development is to build courses of study on the basis of an assessment of the status and needs of a subject, according to a consistent position about the nature of the subject, using the best available knowledge about educational trends and strategies. The discussion of these three areas presented above makes clear that a major change in junior and senior high school general music classes is called for and is possible.

The syllabus presented as Appendix B is the director's solution of the problems of this project. It represents a systematic attempt to teach what is most important about the art of music in a relevant and strategic manner. It focuses on the development of aesthetic sensitivity through careful study of music's expressive content, in a context which allows for and encourages affective experiences of music.

Music is regarded in this course as "sound which is used to explore and understand human feeling." Musical experience consists of the perception of the means by which music explores human feeling, and the reaction to the expressiveness of the perceived means. The combination of perception and reaction is aesthetic experience, and the heightened ability to have such experiences is the goal of instruction.

Since music is conceived as expressive sound, which must be experienced in order to be understood, a particular educational strategy relevant to providing this sort of experience has been adopted as the basic method of the course. This strategy is based on Gestalt psychology, as applied to music by such writers as James Mursell (13) and Leonhard and House (11). The method consists of constant movement from Synthesis (S) to Analysis (A) to Synthesis (S). The S-A-S organization of the course exists on several levels. At the highest architectonic level the course structure is based on a Synthesis; I. What does music do?: an Analysis; II. How does music do what it does?: and a re-Synthesis; III. How has music done what it does? In the Analysis section of the course (II) each musical element is presented by Synthesis; an overview of what makes the element expressive: Analysis; detailed study of each expressive device: re-Synthesis; experiencing the expressive devices in actual, on-going music. In all sections of the course listenings are presented by Synthesis; getting the flavor of how the music goes: Analysis; listening again for particular expressive devices: re-Synthesis; listening again for deeper (because of Analysis) understanding.

The course is "spiral" or "cyclical" in design. The major conception about music--that music is sound used to explore and understand human feeling--constantly recurs, each time in different context and each time carrying with it the funded understandings of previous contact with the conception. Every section of the course, from beginning to end, attempts to clarify and deepen the intellectual content of this conception and the affective experience the conception fosters when it is used as the major means by which to respond to music. The very innermost structure of music is the means by which sound is used in expressive ways. The course is designed to illuminate this structure and to bring to the level of immediate experience the expressiveness of musical sound. The course does this through its spiral organization--the focusing of all study, in deepening and widening circles of understanding and experience, on music's nature as an art.

The problem of motivation has been regarded in this project, as it has in so many other curriculum development projects, as being essentially a problem of commanding and maintaining interest in the subject matter. One of the most striking outcomes of curriculum reform is the lessening of attention to or concern about motivation as a separate problem. Instead, the conviction has arisen that all effort must be focused on excellent teaching of significant subject matter. This focus is intended to arouse what curriculum workers, belatedly following the lead of John Dewey, have come to regard as the major requirement for successful learning--that is, interest. It is interest which leads to learning, and interest is quite different from motivation in its usual sense. One gets interest by dealing with important, respectable, meaningful and fundamental subject matter, and by teaching this subject matter seriously and skillfully and with an attitude of respect for the subject and for one's students and for oneself.

The poorer the student, the more difficult the educational setting, the more demoralized the social and educational background of the children, the more crucial it becomes that the subject matter be significant and the teaching excellent. This is directly counter to the usual conception of motivation, which waters down the subject matter for poorer students, and allows the teaching of these students to become essentially entertainment. This, of course, perpetuates the inferiority of their education and insures that they will remain as deprived as they have always been. It is recognized now that such children need better education--not worse. And all children deserve the kind of education which, based on significant material and insightful teaching, will of necessity deepen their interest in the realm of knowing.

Little attempt is made, therefore, to use extrinsic means for "motivating" students to learn the material of the course. On the other hand, every possible effort has been made to arouse and keep a high level of interest in the material, the music, the experiences upon which the course is based. While the personality, attitude and enthusiasm of the teacher will always be a major factor in the effectiveness of the teaching-learning process, the task of a project such as this is to provide a course about which the teacher can be enthusiastic, so that his personality can be used to bring to life the material on the printed page.

Appendix B is the course syllabus suggested as an alternative to general music courses in present use. Appendix A provides directions for using the syllabus effectively.

Method

The project was divided into three phases, each one taking approximately one of the three years.

The first phase, from September, 1964, through August, 1965, was the development of the theoretical framework for the course. This included a systematic review of existing philosophies of music education as stated in standard texts in the field and in pertinent periodicals dealing with music education. The various philosophies were compared with a general statement of the value of art in human life, as developed from a survey of relevant writings in aesthetics, philosophy of education and psychology. The writer surveyed the views on art of such thinkers as John Dewey, Susanne K. Langer, Leonard B. Meyer, Paul Tillich, Carl G. Jung, George Santayana, Sir Herbert Read, Jean-Paul Sartre, Max Schoen, Leo Tolstoy and others, and had previously studied the philosophical premises in operation in the field of music education. The position developed for this study was thus partly an application of previously formulated concepts, but includes a systematic survey of statements of the aims of general music classes, and an attempt to reconcile the various points of view expressed in each area of thought into a coherent and workable philosophy of music education. A shortened version of this philosophy is given in the Introduction of this Report.

Three procedures were employed to inform the director about the current status of general music teaching. First, an exhaustive examination was made of the professional literature on secondary general music. Second, selected state and large city curriculum bulletins on music were surveyed to discover the amount of attention actually being given to secondary general music by the various states and city systems, and the kinds of courses actually being taught. A good overall view of current practices was gained with relative ease by this device. It was more difficult, however, to identify and become acquainted with examples of general music teaching which are truly outstanding and imaginative. Printed curriculum materials indicate roughly the kinds of emphases in existence and, generally, the kinds of activities carried on. But one cannot depend on such materials alone for identifying teachers who are committed to the problem of secondary general music, and who have developed courses which show ingenuity, thoughtfulness and relevance to the aims of music education. It was assumed that in the United States there are such teachers and such courses. It was important for the director to become well acquainted with them.

For this purpose letters were sent to 1) professors of music education in selected institutions preparing music teachers, 2) consultants in music attached to the State Office of Public Instruction in selected states, and 3) directors of music education in the 12 to 15 largest city school systems, asking for an identification and short description of what they considered the two or three outstanding general music situations of their acquaintance. From the resulting file of recommendations about half of the most promising were invited to send course outlines and any other materials which would help the director formulate a good picture of the courses being offered. From this information seven or eight outstanding general music situations were chosen, representing a reasonably well-dispersed geographical distribution. The director visited several of these teachers for the purpose of observing actual classes being taught, discussing with the teacher how the course content was formulated and what the musical results seem to be, and to examine the materials being used by the teacher in presenting the course.

After the first year, during which five visitations were made, observation trips were made to follow-up those situations which seemed to warrant further study and to visit an occasional new situation which presented itself as being exceptionally promising. While this procedure was rather time consuming, it was felt that the resulting first-hand acquaintance gained by the director with the best practices extant would be valuable to him as he developed his courses. There seems to be no device quite as helpful as personal observation to give one the actual sense, psychologically, aesthetically and pedagogically, of what is transpiring in a teaching-learning situation. The combination of the survey of professional literature, the examination of state and city curriculum bulletins, and personal observations made the director as well informed about general music practices in the United States as one can reasonably be expected to be.

The second phase, from September, 1965 through August, 1966, was the construction of the syllabus according to the position taken as a result of the first phase of the project (summarized in the Introduction). The second phase was basically desk work, involving the director and his two research assistants in a great deal of reading, listening to and analyzing music, work sessions on suggested activities, appropriate music and particular strategies, and the gradual building of the syllabus itself.

The third phase, from September, 1966 through August, 1967, was the trial teaching of the course and revision of the syllabus according to experience gained in using it in the classroom.

The trial teaching took place in three junior high schools during the first semester of 1966-1967, and three senior high schools during the second semester. Each of three research assistants, two of whom worked with the director in phase two of the project, was responsible for a single junior high school class in the first semester and a single senior high school class in the second semester. The director observed the teaching of all three assistants, making changes in the syllabus as observations and suggestions made necessary.

The junior and senior high schools to be used for the trial teaching were chosen to represent the widest possible spread of socio-economic status. The three junior high school classes (7th grades) were #1) an inner-city junior high school in the Hough area of Cleveland, #2) Warrensville Junior High School, in a middle-class suburb of Cleveland, and #3) Roxboro Junior High School, serving a wealthy neighborhood in Cleveland Heights, another suburb of Cleveland. It was agreed by the project staff that the spread of socio-economic conditions of these three schools was as wide as was available in the Greater Cleveland area.

Each of the three schools required general music in 7th grade. A special section was needed for the trial class in each school, to allow the class to meet five days per week for the entire semester. In school #1, which separated classes according to Probable Learning Rate (a measure of general intelligence) an average class was chosen for the trial. The enrollment of this class was 36. It met every day for 45 minutes and was taught by Mr. James Standifer, who had worked with the director on phase 2 of the project. Mr. Standifer had previously taught general music in this particular school for 2 years and in another junior high school for 1 year.

In school #2 students were assigned to the trial class only on the basis of program, which allowed them to meet the class every day for 44 minutes. Enrollment was 18. This class was taught by Mr. Donald Metz, who had worked with the director on phase 2 of the project and who had previously taught general music in this particular school for 3 years.

In school #3 the class was assigned only on the basis of program, as was school #2, meeting every day for 37 minutes. Enrollment was 36. The class was taught by Mr. Kevin McCarthy, who had not worked on phase 2 of the project. Mr. McCarthy had previously taught at the high school level for 1 year and at the college level for 4 years.

All three teachers followed a pre-arranged schedule of time spent on each topic, minor variations being made because of different vacation times, special assemblies, etc. Each teacher used a carbon copy of the syllabus, but was free to present the material according to his own perception of the needs of his class, just as would be the case in normal use of a syllabus such as this.

During the second semester of 1966-1967 the course was taught in three high schools in the same neighborhoods as the junior high schools and by the same teachers. All the high school classes were elective, students being admitted because of interest in the special announcements made about the availability of the course. In schools #1 and #2 the classes contained 10th, 11th and 12th graders. In school #3 all students were 11th graders except one who was a 12th grader. School #1, in the Hough area of Cleveland, taught by Mr. Standifer, had an enrollment of 17. It met every day for 45 minutes.

School #2, Warrensville High School, taught by Mr. Metz, had an enrollment of 30 and met every day for 44 minutes.

School #3, Cleveland Heights High School, taught by Mr. McCarthy, had an enrollment of 16 and met every day for 40 minutes.

As with the junior high school trial, the three teachers used the same carbon copies of the syllabus, but adapted the material to the high school level and to their own particular class (see Appendix A for comments about using the syllabus at two levels). All three teachers followed the same time schedule of topics, again making slight variations because of differences in lengths of vacations, etc.

This project did not include a formal analysis of results of the trial teaching as one of its responsibilities. However, this analysis is being done by Mr. James Standifer, whose doctoral dissertation will be a complete report of the trial teaching year and its effects on the children involved. In addition to a complete description of the students as to intelligence, musical experience, sex, etc., the analysis will include pre and post testing of each experimental group and of control groups, using a battery of tests, some standardized and some developed by the project and adapted for it by Mr. Standifer. The dissertation will include all pertinent information about procedures followed for the evaluation as well as results obtained, along with recommendations as to possible changes for future use of this course in the schools.

Results

The main result of this project is a syllabus (Appendix B) for use in a general music course at the 7th and 8th grade level and at the 10th, 11th and 12th grade level. This syllabus is itself a result of carrying out at the program level a particular aesthetic position, according to principles and patterns of curriculum reform, by means of a relevant pedagogical strategy (as discussed in the Introduction). An incidental result of the project is a body of information about the effects of the trial teaching of the syllabus in three junior high schools and three senior high schools. This information will be treated separately as a doctoral dissertation by Mr. James Standifer, research assistant to the project director.

Another incidental result of the project is a body of published material by the project director, dealing with various aspects of the research. The following articles are a result of the work done for this project:

"A New Curriculum for Secondary General Music," Council for Research in Music Education. Bulletin No. 4, Winter, 1965.

"The Development of Aesthetic Sensitivity," Music Educators Journal. January-February, 1965.

"Effects of Music Education: Implication from a Review of Research," Journal of Research in Music Education. Vol. XIII, No. 3, Fall, 1965. Reprinted in revised form in Perspectives in Music Education. Music Educators National Conference, Source Book III, 1966.

"Teaching Aesthetic Perception," The Educational Forum. Vol. XXX, No. 3, March, 1966.

"The Curriculum Reform Explosion and the Problem of Secondary General Music," Music Educators Journal. January, 1966. Reprinted in Changing Tones. October, 1966.

"Curriculum Reform and the Junior High School General Music Class," Music Educators Journal. October, 1966.

"Developing Aesthetic Sensitivity in the Junior High School General Music Class," Journal of Aesthetic Education. In press.

A final result of this project is the increased interest by the music education profession in the possibility of developing convincing and effective courses for use in general music at the secondary level. This result is intangible, to be sure, but its importance is real nevertheless. The fact that a major government-sponsored research project has been devoted to the problem of secondary general music has focused the attention of the profession on this area and has given some hope that better solutions might be developed than now exist. The increasing concern of the music education profession about developing the level of aesthetic sensitivity of all children is partly responsible for this project and is in turn deepened by this project. While such a result is not capable of objective measurement it might well be the most fruitful outcome, in the long run, of the work performed to apply the best knowledge available to one of the most pressing problems of contemporary music education--music in general education.

Discussion

Music courses have been taught at the junior and senior high school levels for many years. At the junior high school level the traditional attitude has been to regard the general music class as a continuation of the elementary general music program. This implies a vocal approach (the name "vocal music" remains as testimony that classroom music in grades 1-8 has been primarily a singing activity) and an elementary level orientation carried over to the 7th and 8th grades. General music classes at the high school level (more typically called "Music Appreciation," "Introduction to Music" and the like) have never reached more than a tiny fraction of students, and often have suffered from a lack of direction, being pulled on the one hand by practices of "vocal music" in grades 1-8 and on the other by music appreciation classes at the college level, which are usually historical surveys.

Several major departures from traditional practices have been made in this project.

First, the assumption that 7th and 8th grade music activities should be essentially like those in grades 1-6 can no longer be accepted unquestioningly. The influence on educational practices of Jean Piaget, as applied by Jerome Bruner (4) and others, cannot be ignored in the field of music. Piaget suggests that at age 12 or 13 children leave the "concrete operations" stage of mental development, in which conceptualization is largely limited to immediately present sensory experience, and enter the "formal operations" stage, in which conceptualization is inherently adult, although of course at an early stage.

While it is not necessary here to review Piaget's evidence and the theory of mental growth based upon it, the implications for practices in general music are quite clear. Rather than prolonging the stage of limited conceptualization and maximum direct experience, which is appropriate and necessary up through, roughly, grade 6, it is more in line with present knowledge and curriculum research to regard the 7th and 8th grades as being essentially secondary level rather than elementary level. This does not mean, one must hasten to say, that one can abandon concrete experience in favor of sheer intellectualization, for such would not only be impossible for the age group, it would also be inappropriate for music study no matter what the age. What it does mean, however, is that the separate and basically unrelated conceptions which can be developed in elementary school are ready, at around 7th grade, to be pulled together into a large gestalt which shows the child how music is actually structured as a discrete, unified discipline.

This pulling together of scattered concepts will necessarily entail concrete experiences such as listening, singing, playing, moving, reading, writing. The organization of such experiences into a course structure which is itself based on the structure of the discipline, is what is called for at the junior high school level. The child, in what will usually be his last formal music instruction in public education, is ready for and must be given a conception of music's value and the means for realizing this value, in a manner appropriate for his mental and emotional abilities. The structuring of music study on the structure of the art of music can serve this purpose in an efficient and effective way. The course presented here attempts to accomplish this end, by presenting concrete musical experiences in a conceptual framework which illuminates the essential nature of music as a medium of expressive sounds.

One effective way to translate musical conceptions into concrete musical experiences is by singing. Since singing is a natural activity, available easily to the vast majority of children, it is reasonable to use this device as a basic one through which to teach children about music. Singing often becomes its own reason for being, however, and while singing for the sheer joy of singing is both possible and desirable in public education, the class which purports to develop aesthetic sensitivity cannot rely solely or even largely on singing as its basic strategy. The fact is that children of 7th and 8th grade level, and certainly senior high school level, are ready and able to have aesthetic experiences of music of all types and styles, most if not all of which is beyond their abilities to sing it. To limit the musical experience of youngsters to song literature of a simplicity which allows it to be sung is myopic in the extreme.

It is the position of the project director that every child who desires to sing should be given the opportunity to do so in a performance program of broad scope and wide appeal. Such a program should be available in every school--especially every junior and senior high school.

To conceive the general music class as a choral group, however, is to misuse it. There should be no competition between a choral program and a general music program--each serves its unique and valuable purpose and each enriches and rounds out the other. Each does have a particular role to play, and it is the position of this project that the role of the general music class is to develop aesthetic sensitivity to music through a structured study of the aesthetic in music, this study to include singing, listening, reading, discussion, etc., as needed to serve the end of heightened musical responsiveness. Singing, while a necessary and extremely useful device for this end, is not, by itself, sufficient for this end or exclusively useful for it.

The high school music class which is essentially a historical survey presumes a level of musical perceptiveness not usually present. The course suggested here is conceived as prerequisite to a "music history" approach. The third part of the course does survey the major styles from Baroque through Contemporary, but the historical backgrounds of each era are noted only incidentally. The purpose of this section is to develop awareness of the basic differences among musical styles, rather than to place musical products in historical perspective.

Given understandings of what music does, how it does what it does, and how it has done what it does through different styles, it is reasonable to expect that social-historical backgrounds of music will have more meaning and relevance than they typically do when such understandings are not clear. In this sense the course presented here deals with basic tools of musical perceptiveness, which can then be used with profit in wider settings, such as history classes, allied arts classes, humanities classes and the like.

The experience gained in actual use of the course in six different classrooms at two levels indicates that 1) the material is capable of being learned to a high level of proficiency by the vast majority of students and to a reasonable level of proficiency by even the slowest learners, 2) the material is equally useful and relevant at both junior and senior high school levels (see Appendix A for instructions about differences in approach at the two levels), 3) that the personality and competency of the teacher will have significant effects on the course's impact. Used by a reasonably creative and musically knowledgable teacher, the course should prove both effective and efficient for its purpose--the heightening of ability to have aesthetic experiences of music. While these judgments are necessarily subjective, they represent the combined opinions of the director and his assistants. As mentioned previously, objective evaluation of results of the trial teaching year is being carried out as a separate study. Also, long term results and effects from a wide variety of actual situations must await further use of these materials by many teachers in classrooms of different sorts in various locations.

Several weaknesses in the trial teaching year became apparent by the time it was over, and should be mentioned as examples of the hazards of first attempts at new course approaches.

A primary weakness was the simple fact that too much material was prepared. With the schedule of trial teaching set up for 5 class meetings per week, it seemed natural to develop a great deal of material, in the hope that most of it could be used. Before the teaching began, a schedule of time to be spent on each unit was agreed upon, and all three teachers were anxious to include as much as possible of the material in each unit. This led to an extremely fast pacing and an intenseness of concentration which many children found difficult to handle. The situation of meeting every day, being presented a great deal of totally new material, being tested frequently (to try out new testing devices) and no doubt being rushed by the staff's desire to cover as much of the material as possible, had inevitable affects on attitudes.

In junior high schools #2 and #3, in the middle and upper class suburbs, a sort of "reverse Hawthorne effect" seemed to have set in. The special nature of the class, which was soon obviously seen to be much "tougher" than the general music classes being taught to other children in the same schools, led to a falling off of positive attitudes after initial extreme interest. These children were not lacking for challenge in school work, and expected the general music class to be a pleasant and easy interlude in the day's work. They seemed to hold the opinion that music did not deserve to be studied as other subjects did, but that it should be simply a matter of sheer, unadulterated enjoyment, unsullied by having to learn in any systematic or rigorous manner. It was an obvious shock to discover that this course did indeed require effort, unlike most of their previous experiences with music classes.

In junior high school #1, in the "inner city" section of Cleveland, an interesting reversal of the process described above seemed to take place. These children did not seem to have been overly challenged by school work and did not seem to be under the same academic pressure as children in the other two schools. The course presented to them did challenge them, but it also provided them with a great many success experiences, these being built into the course materials. The combination of being pushed, but at the same time having academic success, proved to be a heady combination for most of these children, whose attitudes clearly rose as the course went on.

In terms of sheer enjoyment and positive involvement the junior high school in the underprivileged area seemed, then, to be more successful than the other two schools, this being primarily a matter of the educational milieu surrounding the trial of this course. As to ability to learn the material all teachers agreed that this was not a problem. The "gold-fish bowl" situation of a demanding course given to children whose peers are not being presented with such learnings causes differing responses, some negative and some positive. In further use of this material more provision would need to be made for spacing, which would allow for less intensive concentration when such seemed to have negative affects. The material has been pared down according to the experience gained in the first trial, and should present little problem to teachers using it without the same compulsion to "test out" as much of it as possible, as was the case for this project.

Conclusions, Implications, Recommendations

The purpose of this project was to build a course for junior and senior high school general music classes, according to a particular aesthetic position, using relevant educational knowledge to present the material in strategic ways. Appendix B contains the syllabus which is the outcome of this work. The trial of the course in three junior high schools and three senior high schools leads to the conclusion that it is teachable, learnable, and effective in its goal, which is to develop keener musical perception in a context which encourages deeper musical reaction, the combination of musical perception and musical reaction being, according to the definition adopted, musical aesthetic experience. While the material seems effective in increasing children's ability to have aesthetic experiences of music, reasonable spacing of the course materials and altered expectations of what music classes are like will allow more efficient learning to take place.

The course presented here is based on a particular aesthetic position about the nature of music and of musical experience. This position, called "absolute expressionism," assumes that the value and meaning of a work of art is to be found within the work itself, in the interrelationships among the work's artistic contents. In the case of music, the artistic contents are tone color, rhythm, melody, harmony, texture and form. In order to realize a work's meanings and gain its value, one must perceive as much as possible of its artistic content. The task of music education, when music education is conceived as aesthetic education, is to help students perceive more and more of music's artistic nature.

Sheer perception, however, while a necessary condition of aesthetic experience, is not a sufficient condition for aesthetic experience. It would be so under the aesthetic theory called "absolute formalism." For the absolute *expressionist*, the interrelated artistic components in a work of art are bearers of insights into the nature of human feeling or of human subjective reality. They are so because they are isomorphic with the patterns or forms of human sentience. Sounds are used by composers to capture in tangible form their understandings and explorations of subjective reality. When these sounds are perceived by a listener and reacted to according to the affect they produce, the listener shares the understandings and explorations of human feeling of the composer. Further, since reactions to aesthetic meaning are intensely personal, they are creative in the sense that each person's insight will be a function of that person's individual life and personality. So while there is an element of "sharing" in aesthetic experience, there is also an element of "discovery," in which the experience widens and deepens the affective experience and insight of the perceiver in a mode peculiar to that perceiver. It is the argument of absolute expressionist aesthetic theories that aesthetic experience, consisting of aesthetic perception and reaction to what is aesthetically perceived, is a powerful means of "self-knowledge," or insight into the nature of the self as an affective complex. Such knowledge, or insight, is necessary for the full development of the human's potential for self understanding.

Every aspect of the course presented here is compatible with this aesthetic position. If either one of two alternative aesthetic positions were adopted as the basis for this project, the course would have been quite different. If "absolute formalism" was the position adopted, learnings would be entirely intellectual, with no attempt to encourage affective responses and no mention of the possibility or desirability of affective response. If "referentialism" was adopted as the basic aesthetic theory on which to build the course, the artistic contents of music itself would be of small importance for study, major attention necessarily having to be focused on non-musical referents of music, such as extra-musical programs, fantasy-making and story-telling to music, verbalization of mood, investigation of non-artistic matters associated with particular works of art, discussion of non-aesthetic "meanings" derived from (or wrenched out of) compositions, and other learnings only remotely connected to the actual musical events out of which a piece of music is made.

Present teaching and learning in music is most often a conglomeration of devices which can be traced to one or another of the three basic aesthetic positions outlined here. It is almost unheard of for a course of study to be aesthetically consistent. Since most teachers are not aware of the disparate aesthetic positions exemplified by their activities, they are not aware that their activities are very often in opposition, producing results which are aesthetically incompatible.

It is small wonder that confusion of opinions about and responses to art exists so pervasively in American society. The word "confusion" is used consciously, rather than a word such as "diversity." Diversity of opinion and reaction is necessary and healthy. Confusion consists of not knowing what the alternatives are and mixing together responses which are actually in opposition. This kind of mixing weakens and dilutes responses which should be penetrating and strong.

A basic need in aesthetic education generally and in music education in particular is courses of study which are aesthetically consistent--which take one or another of the existing aesthetic positions and rigorously apply the position to a program of study. We desperately need to know what affects are produced by study of art according to one or another of the explanations of the value and meaning of art. Once being able to distinguish among affects produced according to the various theories, it would become possible to be eclectic in the real meaning of that word; that is, choosing wisely from various approaches according to desired benefits of each. Right now approaches are not eclectic--they are simply indistinct and jumbled congeries of aesthetically unrelated activities.

The aesthetic position taken in this project is the most widely held of the twentieth century, being espoused in one form or another by all but a very few professional aestheticians and artists. Nonetheless, opposing positions deserve attention and educational application. It is the basic recommendation of this project that courses of various sorts in music and the other arts be developed which are exemplars of existing aesthetic theories, so that we can begin to learn what produces what, and can begin to unravel the tangled threads of aesthetic confusion now wrapping artistic endeavors in our society. The arts deserve intelligent, sophisticated consumers--not conformists to any particular position but people able to choose among positions as individual needs dictate. Aesthetic education should contribute towards the development of an aesthetically sophisticated populace. It can do so by becoming aesthetically sophisticated enough to be able to act with intelligence, consistency, and efficiency in educating people to enjoy art as fully as it deserves to be enjoyed, with the cognitive and affective means to bring to art the clarity of expectation so necessary for full enjoyment.

The major implication of this project is that it is indeed possible to carry out at the program level a particular, current, and pervasive aesthetic theory, using educational strategies relevant to that theory. If this is perceived by other researchers in aesthetic education to be the case, it will, hopefully, lead to similar attempts to develop other courses in music according to this theory, to develop music courses according to other theories, and to develop a wide range of courses in the other arts according to this and other theories. With the availability of convincing options in music and the other arts, aesthetic education can begin to be as effective as it must be if it is to serve the aesthetic needs of our society to the degree our society deserves.

Summary

This research produced and tried a syllabus for use in junior and senior high school general music classes. The purposes of the project were to 1) redefine the aims of classroom music teaching at the junior and senior high school levels, 2) develop a course structure consistent with the adopted aims of instruction, 3) construct a syllabus on the basis of the course structure, and 4) try the approach in representative classrooms.

Four problem areas were dealt with in order to fulfill these purposes. First, a study was made of the present status of secondary level general music courses and current suggestions for improving them. Second, an aesthetic foundation for such courses was developed. Third, the curriculum reform movement in American education was studied for relevant principles. Fourth, suggested improvements, a consistent aesthetic position, and curriculum development principles were combined in a course of study. Details about each of these four problem areas are contained in the Introduction section of this report.

The project occupied a three year period, from September, 1964 to September, 1967, during which time the director devoted half time to project business. The first year, which took place at the University of Illinois, Urbana, was devoted to the development of the theoretical framework for the course. The second and third years took place at Western Reserve University, Cleveland, Ohio. During the second year the actual syllabus was written, the director receiving the aid of a staff of two half-time research assistants who were doctoral candidates in music education at Western Reserve University. The third year was devoted to the trial teaching of the course, revision of the syllabus according to the experience gained in using it, and writing of the Final Report.

The trial teaching took place in three junior high schools during the first semester of 1966-67 and three senior high schools during the second semester. The schools, in Cleveland and two suburbs of Cleveland, represented the widest possible spread of socio-economic status. Three research assistants, two of whom had worked on the development of the syllabus, taught a single class in one of the three junior high schools and then switched to a class in the neighboring senior high school. The director supervised the trial teaching.

Every class met five days per week for the trial semester, for periods ranging from 37 minutes to 45 minutes in the junior high school and from 40 to 45 minutes in the senior high school. Enrollments in the junior high schools (7th grade) were 36, 36 and 18, and in the senior high schools (10th, 11th and 12th graders with mostly 11th graders) were 30, 17 and 16. Each teacher used a copy of the syllabus and followed a pre-arranged time schedule for topics in the syllabus, alterations in presentation being made according to the particular needs and competences of each class.

A formal analysis of objective results of the trial teaching year is being made as a separate study by one of the research assistants. Indications are that the course presents teachable and learnable material which is directly relevant for the course objective, which is to develop the ability of every child to have aesthetic experiences of music (definition below). Use of this material under normal spacing conditions and with reasonable levels of concentration should prove effective in a wide variety of socio-economic conditions.

The aesthetic position adopted as the basis for this course is called "absolute expressionism". Some form of this position is held by the great majority of aestheticians, artists and teachers of the arts in the twentieth century. This position holds that the meaning of a work of art is contained in the work's content of aesthetic elements. In music these elements are tone color, melody, rhythm, harmony, texture and form. Aesthetic elements are isomorphic with human feeling. Perceiving the aesthetic elements in a work of art and reacting to their expressiveness, constitutes aesthetic experience. Such experience gives deep and powerful insights into the nature of human subjective reality. The task of aesthetic education is to develop every person's ability to have aesthetic experiences. In music, this can best be done by helping children perceive what is aesthetic in compositions, in a context which encourages feelingful reaction to the perceived expressiveness.

The aesthetic position taken here lends itself well to curriculum developments of the past decade. To teach for aesthetic experiences of music is to teach for the structure of music. Music's structure--its core of interrelated conceptions which makes it a discrete discipline--is the use of sound for purposes of understanding and exploring human feeling. A grasp of music's structure is necessarily a combination of cognition and of feeling. This course attempts to develop such a grasp of the structure of music.

The course's objective can best be reached through application of Gestalt psychology to the process of teaching and learning. The particular strategy adopted as the basic organizing device and method of the course is a constant movement from Synthesis (an experience of a piece of music or an overview of a large conception) to Analysis (an exploration in detail of the music or the conception) to Synthesis (re-experiencing the music at a deeper level or reviewing the conception as a whole). The S-A-S organization of the course exists at several architectonic levels, from the three major divisions of the course outline to daily application in listening, singing, discussing, etc.

The course outline is as follows:

I. What Does Music Do?

   A. The Composer
   B. The Performer and Conductor
   C. The Listener

II. How Does Music Do What It Does?

   A. Tone Color
   B. Rhythm
   C. Melody
   D. Harmony
   E. Texture
   F. Form

III. How Has Music Done What It Does?

   A. Baroque Style
   B. Classical Style
   C. Romantic Style
   D. Our Music: The Modern Styles

In each section there is a combination of three things;
1. Material (cognitive), presenting the conception to be learned,
2. Activities, which help make the conception tangible, and
3. Listenings, which illustrate the conception in actual music.
The section on The Composer, for example, contains 13 parts, each with some combination of Material, Activities, and Listening. The answer given to the question What Does Music Do? is that music is a means for people to explore and understand human feeling. The answer to the question How Does Music Do What It Does? is that music helps us explore and understand human feeling through sounds which move the way feelings move. Sounds are organized to do this in music through the 6 elements listed. The answer to the question How Has Music Done What It Does? is that sound has been used in characteristic ways at various times. These ways are "styles,"

which explore and understand human feeling in related but distinctive modes.

The major implication of this project is that it is quite possible to develop a course in music which is based on a consistent aesthetic position, which takes cognizance of relevant and current curriculum trends, and which applies educational strategies consistent with the objectives of the course. The major recommendations of this project are that other courses in music be developed according to the aesthetic and pedagogical position taken here, that other music courses be developed according to contending aesthetic and pedagogical positions, and that a wide range of courses in the other arts be developed according to all the major aesthetic and pedagogical positions recognized by scholars and educators to be viable ones. Present approaches to teaching the arts typically contain smatterings of materials and viewpoints from contending aesthetic and pedagogical positions, and invariably produce aesthetic confusion, the confusion of teachers being shared with students. If aesthetic education is ever to be a field with established knowledge about the effects it produces, so that an intelligent aesthetic educator could pick and choose wisely from various approaches according to desired outcomes, a necessary step is the development of approaches which are consistent aesthetically and pedagogically. The course developed for this project may be considered as such. It is hoped that further curriculum research will be undertaken to add to the number of available approaches to aesthetic education.

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Appendix A

Instructions for Using the Syllabus

By itself, a syllabus is a lifeless thing. In order to be educationally effective it requires a teacher who can make it come alive through the force of his personality, his musicianship, his insightful and creative teaching. No matter how effective materials might be in the hands of an excellent teacher, they will be of minimal value in the hands of a poor teacher. Good materials cannot substitute for good teaching. They can only help a teacher be a better teacher.

The suggestions given here can help make the material in Appendix B more useful by explaining procedural and pedagogical matters and sharing some of the experience gained in the actual use of the material. In the end, however, the individual teacher will be the crucial factor as to whether or not his students learn as much and as well as they should.

I. Division of time for topics in the course.

This course is conceived and designed as a total learning experience, with a beginning, a middle and an end. Each topic follows directly from the one before and leads directly to the one after. No matter how much time is available for the course, the time should be apportioned carefully and the time schedule should be followed in a reasonably close manner. Naturally some give and take should be present, so that more difficult material can be studied longer and easier material be pushed along. The amount of "educational rubato" to include will be a matter for the teacher to decide as he deals with specific situations. And situations will differ. The teacher must be sensitive enough to the capabilities of a particular class to know when it is safe to hurry on and when it is necessary to dwell longer on one matter or another.

A general time schedule should be followed, however, and at the end of the time available the students should have covered all the topics in the outline. The more time available the more can be covered in each topic, and vice versa. Experience indicates that a reasonable minimum for covering this material with any sort of respectable results, would be one semester with classes meeting every other day. Two full years with classes meeting every other day would be excellent, as would three full years of alternating-day meetings. The trial teaching year classes met every day for one semester, and it seemed to all the teachers that this was quite intensive. Better spacing might well have been overy other day for two semesters.

The following is a chart of suggested allotments of time for the course outline. The teacher can adapt this spacing to suit his particular case if not covered in one of the three time columns.

Topics	Number of weeks on each		
	1 semester	2 semesters	4 semesters
I. What does music do?			
A. The Composer	1½	3	6
B. The Performer and Conductor	1½	3	6
C. The Listener	1½	3	6
II. How does music do what it does?			
A. Tone Color	1½	3	6
B. Rhythm	1½	3	6
C. Melody	1½	3	6
D. Harmony	1½	3	6
E. Texture	1½	3	6
F. Form	1½	3	6
III. How has music done what it does?			
A. Baroque Style	1	2	4
B. Classical Style	1	2	4
C. Romantic Style	1	2	4
D. The Modern Styles	1½	3	6

Obviously, the more time one has the more one can do, and the more one can include of these materials and other materials of a supplementary nature. Even with one semester available, important learnings can take place which at least represent one semester's worth of education. But it is clear that below a certain point there would not be sufficient time for learning to take place. It is hoped that the availability of an approach which warrants more time will help teachers get more time for general music courses.

II. Using the material at two levels.

The flexibility of this approach is one of its most useful characteristics. The materials were found to be equally relevant to and acceptable to students at junior (7th grade) and senior high school (mostly 11th grade) levels. Some of this material has been used by the director in college evening classes in Music Appreciation, with students drawn largely from the adult community. There was no feeling on the part of the adults that the material was childish or condescending, just as there was no reason for junior high children to consider the approach too adult. (Several junior high youngsters suggested that the material might well be used effectively in 5th and 6th grades also.)

But in order for the material to be acceptable at the various levels the teacher must use them correctly. There are differences in approach from level to level. The point is that the material adapts itself to the level at which it is being presented.

Each unit in the course contains some combination of three elements: 1) Material, which presents conceptions and information about music; 2) Activities, which make the material concrete; and 3) Listenings, which apply the materials and activities to actual music and musical experience. Each of these three elements should be handled somewhat differently according to the age level being taught.

1) Material

The information and conceptions about music to be learned are, by nature, verbal. They reach fruition in the non-verbal experience of music, but in and of themselves they are matters of verbal learning, the purpose of which is to allow musical experience to be more musical (non-verbal). Conceptions are the surest, most direct way to increase the power of perception, especially in non-performance situations. Even in performance groups, conceptions must be included if perception is to grow as it should.

Teaching at an appropriate intellectual level of verbalization is crucial for success at the various age levels. One must verbalize at the right level for one's class, and this level will change not only from one age level to another but from one class to another at the same age level. The material presented in Appendix B is essentially "non-leveled." That is, by itself it does not suggest any particular age group and it can be used for any age group. The teacher using it, however, will present it in a way relevant to her class and will teach about it in a way relevant to her class.

For example, at the junior high level a conception will often be better understood if the children have a hand in verbalizing it. So the teacher will often get to the concept by asking questions, probing the answers, suggesting a bit more information, asking further questions, etc., until the class arrives at the idea in terms they have constructed, with the aid of tools the teacher has skillfully supplied as needed. The material in the syllabus becomes a guide to the teacher, helping him focus on important ideas and helping his students grow into the ideas through active involvement in formulating them.

Much of the same procedure applies at the high school level, but here it is often quite effective to simply present a conception and spend some time discussing its meaning and implications. The teacher can use much more sophisticated language at the high school level, can expect much quicker grasp of conceptions, and can expect the type of verbalization which probes the conception as it relates to previously learned conceptions and what it might suggest for new conceptions. All this can be done in a relatively adult way, while at the junior high level the stating of the conception must be much more carefully prepared and the language of the conception must be simpler and more "homely."

The experienced teacher needs little advice about proper language for his classes, since the major task of teaching consists precisely in translating what is to be learned into language and experiences capable of being learned. Most teachers will automatically and quite naturally present the materials of the syllabus at the proper language level for his classes. The more skillful the teacher is at doing this, the easier and more efficient will be the learning of his students.

2) Activities

A great many activities are suggested in the syllabus, to make tangible the conceptions being taught. Some of these activities are usable by all children regardless of background. Some are too easy for many junior high youngsters and some are too difficult for many junior high youngsters, depending primarily on the quality of their elementary level music education. The teacher will select those activities which are precisely right for the time and for the capacities of his children. He will not suggest an activity which is so easy that it is bound to produce boredom, and he also will not choose an activity which can only lead to frustration because it is beyond the capabilities of a particular class.

Again, the experienced and skillful teacher will be able to select activities which do the job--which are possible, learnable, fruitful, applicable. Many such activities are suggested in the syllabus.

At the junior high level activities must constitute a major portion of the course. It would be a great mistake to expect the children to be able to handle long periods of conceptualizing and/or listening, without the reinforcement of and active involvement in a large number of varied activities. Much attention must be paid to this part of the approach in junior high, and activities should constantly be used to supplement the material and the listenings. This does not mean that one can simply go from activity to activity with little regard for concepts or listening. This would entirely miss the point of the course. The activities are not conceived as ends in themselves, but as means to the ends of firmer grasp of conceptions and deeper experiences of music. What is being suggested is that, at the junior high level, the conceptions and listenings must be tied closely to many activities, or the course will become academic and ineffectual for most junior high youngsters. The creative teacher will use activities precisely to the degree that they are needed to keep learning active and effective, without lapsing into an activities-only program where much is done but little is learned, conceptually or musically.

At the high school level activities remain useful but less crucial than in the junior high. Many of the activities given are excellent for high school youngsters, while many are below their level of comprehension and experience. Children at this age (grades 10, 11, 12) are much more able to handle a course which consists entirely of conceptualization and listening, with no activities at all. But the experience gained in teaching this course suggests that activities can be surprisingly effective for high schoolers, and in case after case activities which seemed too unsophisticated for them turned out to be not only helpful to them but enjoyable as well. The teacher will soon learn how much to include of the activities suggested, which are effective, which are acceptable, which do not serve a useful purpose for older children. Generally, activities will play a smaller part in the high school and material (information and concepts) will play a larger part. At the same time, many activities will be found to be useful and acceptable and, often, great fun for the high schoolers.

3) Listening

The experience of listening to music aesthetically is, by its very nature, intensely personal and individual. The educational admonition to "individualize instruction" is heeded in aesthetic experience as a natural concomitant of such experience. The same piece of music, when presented effectively and with helpful devices to aid listening, will produce musical responses at every age level commensurate with each level's capabilities. A most striking and heartening result of this research was the observation of concentrated, intensive, active, and satisfying listening experiences at both levels taught, to identical pieces and using identical listening aids. The ability of good music to be enjoyed at varying levels of sophistication received tangible verification in this project.

Again, however, there are pedagogical differences at various age levels. In the junior high the teacher must not expect intensive concentration for the same length of time as in the senior high. The listening aids produced for this research proved extremely effective in promoting concentrated listening, and the time-span of concentration was greater at both levels than the director and his assistants had ever observed before. However, the older child does have a longer concentration span, and it would be unwise and unfair to allow listening presentations to go overlong for the general abilities of each level.

The teacher will soon be able to determine when attention begins to wander, and will quickly move to a different listening or to an activity or to a bit of conceptualization. At the same time, more and more concentration in listening is a major objective of this course, so listenings must challenge the abilities of the children at each level. The effective teacher will present listenings in a way which increases the ability to listen actively, while at the same time not defeating the purpose by allowing the listening session to go on until it becomes passive as children go beyond the point at which they reasonably can be expected to concentrate. The Call Charts and Test Charts (described below) will prove to be an important aid in cultivating the powers of musical concentration while listening.

III. Strategies for combining Material, Activities and Listening.

Throughout the course, the materials are presented in clusters containing 1) Materials (ideas about music), 2) Activities (which make the ideas tangible), and 3) Listenings (which apply 1) and 2) to actual musical experience). The section on The Composer, for example, contains some 13 clusters, each containing a combination of Material, Activities and Listening. In most cases all three elements are present in a cluster, but occasionally only two are present, as when no activity or no listening is appropriate for a particular idea.

The teacher must consider each cluster throughout the course as a unit of learning and experience. These clusters build carefully one on the other, and at the same time spiral around the major conceptions and experiences of the course. Each cluster serves an important function in the structure of the course.

Strategies for presenting the clusters of ideas, activities and listening should be varied as the course goes along, each strategy being appropriate for a particular cluster as presented to a particular class.

For example, a cluster might be taught by 1) presenting information to the class and discussing its meaning, 2) listening to musical examples which illustrate the information discussed, and 3) doing activities which reinforce the information and listenings. The very same cluster could also be taught, however, by following a strategy which 1) presents some listenings which raise a particular musical problem, 2) doing some activities which help make the problem tangible and which suggest solutions, and 3) drawing the information from 1) and 2) as to what the musical principle involved seems to be. Or the very same cluster could use a strategy which 1) starts with activities which call attention to a particular musical principle, 2) discusses the principle and its meaning, 3) puts the principle into actual musical context through listening to it in music which uses it.

The only limitations on strategy are the teacher's imagination and the needs and capacities of particular classes. Choosing an appropriate strategy for a particular cluster, varying strategies to maintain interest and involvement, changing strategies according to the class being taught, are the major tasks of the teacher. The creative, insightful teacher will be a master strategist, juggling, improvising, altering, inventing, noting successful attempts and unsuccessful ones, accumulating expertise in presenting the course as effectively as possible. With such a teacher this course can be extremely satisfying to all concerned.

A teacher who plods from cluster to cluster, each time following the same order of presentation whether it is the best one or not, paying no attention to the responses of the children or the inherent potentials of the clusters, will soon produce boredom and negative attitudes. The syllabus presents a wealth of material which can be exciting, musical and enjoyable. The teacher will be the determining factor as to whether the material comes alive or remains ink on paper. The basic means for successful use of the syllabus is teaching strategy. The teacher, then, remains the key factor in the success or failure of this course--a situation both necessary and desirable.

IV. Using the Call Charts.

One of the central problems of any music course which attempts to foster active listening responses is to provide a means whereby the student is clear about what should be heard. Unlike paintings or poems or sculptures or novels or buildings, music does not exist all at once in a tangible form which can be analyzed without disturbing the whole art work. The fluid and intangible nature of sound moving in time makes isolation of elements troublesome and focusing of attention on particulars, in the context of the whole, extremely difficult.

In order to overcome this difficulty and to insure that music's expressiveness could be pointed out in actual musical experience, a device was developed which has proven to be extremely effective, quite simple, and pedagogically valid. This is the "Call Chart," which allows the teacher, with a minimum of intrusion into the aural stimulus of the music, to focus the attention of large numbers of students on important expressive elements in actual, on-going music.

The Call Charts given in the Syllabus contain the following elements:

1. The left-hand column contains the measure numbers in the score of the piece at which numbers are to be called. The teacher must secure a score and mark the appropriate measure with the call number given in the Chart next to the measure number.

2. The second column contains the numbers, in order, which the teacher calls at the appropriate measure. Students must be given a copy of the Call Chart containing the column of call numbers (they do not need to have the measure numbers) and the material following the call numbers. Copies of Call Charts may be dittoed or mimeographed or put on transparencies for an overhead projector or projected directly from the Syllabus by an opaque projector. Whichever device used, each student should be able to view the call numbers and the analysis following each in a clear and convenient way.

3. Analysis of the music is given following each call number. This is the material to be heard in the music as the music goes along. The words used to describe the particular expressive content of the music at each call number are the same words which were used to develop the concept of that particular expressive device in the first place. In Rhythm Call Charts, for example, the rhythmic analysis of expressiveness uses words taken directly from the Rhythm Element Chart which formed the basis of study for how rhythm works.

For each unit in parts II and III of the course, a first synthesis is gained by an overview of the unit's content, as given in unit II in the element chart for each of rhythm, tone color, melody, etc. Then an analysis of each expressive device on the element chart is carried out through systematic study of each, using varied strategies as suggested above. In this analysis conceptions of musical expressive devices are being developed, each expressive device (such as "static pace"------"active pace" or "thick"------"thin," etc.) being given a name which describes it. These names are always descriptive and never interpretive. It would be anti-aesthetic, in the author's opinion, to use words such as "gloomy"------"vivacious" instead of "static"------"active."

After conceptions of expressive possibilities are developed in this analysis stage, the Call Charts provide a re-synthesis by putting the concepts back into actual music as it is genuinely heard. Reinforcement of the concepts takes place by hearing them in actual music. The consistency of language is an important factor in this reinforcement, so care has been taken to use the same words studied in the analysis process as a means for experiencing musical expressiveness in the re-synthesis process.

Teachers will find that an undreamed-of level of concentration in listening is reached by students when using Call Charts. The director's observation of class after class of children concentrating so hard that no movement beyond unconscious ones took place and no sound except music and call numbers was heard, was one of the most gratifying experiences of this research. The usual fidgeting, boredom, and lack of focus music teachers have become so used to in listening lessons, is transformed by the Call Charts into active, involved, concentrated musical responses. This happens because students actually hear what is going on in the music; they recognize what they hear because they have been carefully taught what to listen for; and they are able to experience the music by perceiving it and reacting to it. The combination of perception and reaction is, of course, aesthetic experience. Having such experiences of music is as satisfying, as fascinating, as enjoyable for youngsters as for all human beings. To observe large groups of youngsters having this kind of musical experience with the help of Call Charts is a thrilling experience for the teacher.

The Call Charts must be used properly, however, if they are to serve their musical purpose. It is important that they are not used too often in a single class meeting, for it is unreasonable to expect high levels of concentration beyond the normal capacities of children. For this same reason it is often unwise to use a Call Chart in its entirety, as the length of a particular selection might be too much for the attention span of a particular class. The teacher will soon get the feel of how much concentration can be expected and how much he can push the concentration span forward without pushing it to the point of collapse. The Call Charts will allow far more concentration to take place than most teachers would imagine their students capable of. At the same time, unreasonable demands should not be made.

At every opportunity the Call Charts should be used in a small synthesis-analysis-synthesis strategy. That is, the teacher should play a recording of a piece with no Call Chart, asking the students to listen for as many expressive devices (singly by element in part II and combining all the elements in part III) as they can hear. Then listen again, this time using the Call Chart as an aid to hearing the music's expressive content. Finally, listen a third time, without the Call Chart, to gain experience in hearing more in music by having used the Call Chart as an aid to perception.

Students will soon be able to make their own Call Charts for unfamiliar music or for music they know but which is not included in the course. Encourage this activity, because it helps students concretize musical conceptions by applying them in analyses of what they hear. Call numbers in student-made Call Charts need not be written in scores, but can simply be called by the student when he hears the appropriate moment in the music. Surprising levels of skill at doing this will be uncovered among many children. The opportunity to give a "home-made" Call Chart to the class will motivate many students to do this activity and do it well.

Teachers will be able to write their own Call Charts to supplement those given in the Syllabus. While it may prove a bit difficult at first to space numbers effectively and to give neither too much nor too little information for each call number, experience will soon allow the teacher's Call Charts to be useful and helpful.

V. Evaluation of student learnings.

The three basic elements of which each unit of this course is made--verbal material, activities and listening--provide the focus for evaluating student learnings. The objectives of the course at the level of measurable behaviors are to 1) provide information and ideas about the nature and structure of music; 2) provide supporting skills which can aid in understanding the material in 1); and 3) increase the ability to listen to music with perception and responsiveness; that is, to have aesthetic experiences of music. Success in achieving each of these three objectives can be and must be evaluated.

1. Verbal material

While it is possible for a course of this type to become overbalanced toward verbal learnings, every effort has been made to provide materials in which music and musical experience are first and foremost. Teachers must guard against lapsing into a verbal approach which pushes music into the background. The information and ideas given in the material section of each cluster are important, but their importance lies primarily in their providing conceptions which aid musical experience. To overemphasize verbal learning by considering it important in and of itself would be unfortunate and would miss the major point of this course--that musical experience is primary and central.

This does not mean, however, that evaluation of verbal learning need not take place. It will be helpful for both students and teachers to take stock, as the course goes along, of how well the information has been learned and how well the ideas have been grasped.

Methods for evaluating verbal learning are no different in music than in any other subject, and pose no peculiar problems for music courses. The teacher must simply devise tests which probe for retention and understanding of the verbal material taught. Such tests should be both short-answer and essay. Short-answer tests are efficient for measuring retention of information. Essay questions give better insights into the level of understanding of ideas. Both kinds are well known to teachers, and it would be presumptuous to give instructions about them here.

A few words of caution, however, would seem to be in order. First, it is most important that the teacher's tests have a high degree of content validity (or curriculum validity). That is, great care should be taken to ask questions about material which was actually taught. It is extremely frustrating to students to have been taught certain material and then to be evaluated on the basis of how well they have learned different material. This is not a needless caution--inappropriate and irrelevant tests are extremely common. The teacher will best serve his own purposes of self-evaluation, and his student's purposes of reinforcement of learning and feedback, if the tests stick closely to the actual material of the course. If supplementary or "self-taught" material is to be evaluated, it should be clear to the students that this is what is taking place and why it is taking place.

Second, it cannot be stated too strongly that verbal tests be used sparingly. For a music course to become "academic" in the sense of language-like instead of musical is tragic in any event but particularly so for the course presented here. So the teacher should evaluate verbal learnings when reasonable and helpful to provide knowledge both to students and himself as to how well the course is progressing. One test on each major topic (Composer; Performer and Conductor; Listener; Rhythm, Melody, Tone Color; etc.) would seem reasonable. The tests should be as short as possible but thorough enough to cover the most important points of each topic.

2. Activities

Just as verbal learnings are considered supportive rather than basic, the skills developed through the various activities are used for purposes of increased understanding and deeper perception rather than for their own sake. The preoccupation of music education with the development of skills for the sheer sake of skills is not acceptable for the approach taken here. Therefore, evaluation of learnings in the Activities section of the course materials should be considered of secondary rather than of primary importance. Again, however, as for verbal learnings, evaluation can serve a helpful role if treated reasonably.

The teacher will very easily be able to evaluate participation in activities and the level of student skills, primarily through simple observation. Many teachers will find this informal, impressionistic evaluation to be quite sufficient, and the project director would support such a position. If a teacher wishes to be more formal in evaluating skills, tests of all sorts can easily be developed, each of which should provide tasks similar to the ones used in class. Evaluation of this sort should of course be used sparingly, since undue emphasis on skills can soon turn both students' and teachers' attention away from musical experience toward the more observable but less important (for this course) realm of manipulatory and performance behaviors.

3. Listening

Since the major objective of this course is to develop the ability to perceive music's aesthetic content and to react to the expressiveness of this content, major evaluative effort should be expended on this aspect of the course. It will be remembered from the previous section of this Final Report that musical perception is considered to be an objective, measurable phenomenon, while musical reaction is considered to be a subjective, ineffable, and inherently unmeasurable phenomenon. The entire course has been designed to influence musical perception in a way which encourages deeper and more satisfying musical reaction. It becomes of vital importance, then, to evaluate for musical perception. It would be a great mistake, in the director's opinion, to try to directly or objectively evaluate for musical reaction.

A very simple yet highly effective device has been developed for the purposes of aiding musical perception and evaluating the ability to perceive music's expressive content. These are Test Charts, several of which are given in each appropriate section of the syllabus.

There are two types of Test Charts. In one type a section of music (usually a few minutes long) is played, and students are asked to select the correct items from a list of polar items supplied. The items are drawn directly from those being taught in the body of the course. The Test Chart provides an opportunity to measure the student's ability to perceive what is actually happening in the music--what is taking place of an expressive nature. As the student considers the alternatives presented to him about the music he is hearing, he actively focuses attention on what the music is doing. This provides extremely helpful practice in musical concentration and perceptivity, while at the same time giving the teacher an objective measure of what is being heard.

The second type of Test Chart is similar to the Call Chart in that the teacher calls numbers as the music progesses. For each number one or more sets of polar items are given, the correct item to be underlined by the student. Again, the student is provided with immensely effective practice in concentrated listening, while at the same time giving the teacher and himself feedback about results of instruction.

As a formal testing device the Test Charts have the weakness of using what are essentially true-false items, in that for the most part only two choices are given for each item. This means that test discrimination as such is low. However, as a classroom testing device the Test Chart has proven invaluable for instructional and feedback purposes. It allows the teacher to tell directly how well each student's musical perception is being developed. It provides immediate knowledge to students about misperceived items. It tells the teacher very clearly what to review, as, for example, when many students miss a particular item which the teacher had thought was understood.

On several occasions the teacher should collect the Test Charts for grading. On other occasions he should have students grade each other's tests immediately after the test is taken, so that immediate feedback is provided. In both procedures, the teacher should give the Test Chart out to the students (dittoed or mimeographed, etc.) and review the items on the Chart. An effective device is to simply ask the class if any item is not recognized or understood. If so, a short reminder will usually suffice, since every item would have previously been systematically taught for through Material, Activities and Listening.

When the class is satisfied that it knows what the items are, the teacher plays the selection, with or without call numbers. In most cases the students will want to hear the music more than once. Play the selection as many times as necessary, so that more is heard each time the piece is repeated. This procedure reinforces the notion that the listener should hear more each time he listens, and provides actual practice at doing so.

When the class is through answering, the teacher can collect the tests and grade them. When returning the tests, be sure to play the selection again, so the students can hear which responses were correct and which were not. This is extremely important for instructional purposes. Much of the benefit of the Test Charts will be lost if feedback through actual hearing is not provided.

Another way to get test results and at the same time to provide immediate feedback is to have the students switch papers immediately after a test is finished. The teacher then plays the selection again, calling out correct answers as the music goes along. Students mark incorrect responses, again receiving tangible practice at hearing music actively and perceptively.

Often it is not necessary to actually grade the tests. After one has been taken, the teacher simply plays it again, giving correct answers as the music goes along. Incorrect responses should then be discussed, reviewed, tried out again to see if improvement takes place.

In some cases the answer underlined as being the correct one in the Syllabus will prove to be questionable. This occurs because music is inherently ambiguous and what sometimes seems to be correct will turn out to be less obvious than was thought. The materials attempt to provide conceptions of music's inherent expressiveness, by identifying extremes, or parameters, of expressive devices. For example, a particular item might be:

loud soft

While an attempt has been made to identify items which are obvious enough to be actually heard, that is, which do not lie directly between the extremes, some items do turn out to be less obvious than they seemed to be when the test was constructed. In such cases, as when students point out that it really was not very loud or not very soft, and that one or the other answer, or neither, might be reasonably defended, the teacher should heartily agree, and use the opportunity to reinforce the conception that music is a subtle thing, constantly in motion from one side of the continuum to the other, and that it is quite inevitable that some items will be questionable. Such an ~~item~~ should be disregarded if the test is being graded. It was the experience of the teachers of this course during the trial year that occasionally a student will disagree with an answer given as correct just because he did not want to miss it, rather than because it was ambiguous. In almost all such cases, the rest of the class had the correct answer, so the teacher need only get a show of hands and then review the item for the student who got it wrong. It is only when a class splits fairly evenly on an item that it should be considered as perhaps questionable. This will not often happen but will certainly happen occasionally.

Students become quite proficient at constructing Test Charts, especially the type without call numbers. The teacher should assign Test Chart construction by individual students and groups of students working together. Unfamiliar music, pop music, music from the syllabus, can all be used for Test Charts. Good ones can be selected to be given to the entire class. The process of making Test Charts is very helpful for musical perception, the student having to select appropriate polar items for a particular piece as well as to identify the correct response to each item.

4. Other types of evaluation

In addition to program-level evaluation of learned behaviors, as discussed above, several other factors deserve to be evaluated. These include student attitudes toward the course and toward music; student involvements in musical activities as influenced by the course; changes in tastes and preferences as influenced by the course; effects of the course on behaviors in other arts study; attitudes of parents about the course; acceptance of this new approach by other teachers, administrators and the music education profession; relevance of this approach to those in other arts fields. It is obvious that some of these matters, such as student's attitude toward the course, can be observed by the teacher and could even, if a good deal of effort was made, be tested for in various ways. For the most part, however, these kinds of evaluation require prolonged, careful, research efforts. Such efforts cannot presently be made, but could and should be made if the course is used to any appreciable extent in the future.

VI. Materials needed for the course.

Throughout the building of this curriculum a concerted effort was made to keep the paraphernalia of teaching and learning as simple and practicable as was possible. The position was taken that this was to be a "no-gimmick" approach, requiring a minimum of investment, both in time and money, on various non-essential materials. As a result, it will be possible to use this course effectively in practically every existing junior and senior high school, with the addition of a few readily obtainable items. These are as follows:

1. Recordings. The basic music for the course must be available for the teacher to use in class. If possible, a duplicate set of recordings should be available in a "listening center," as in the library, so that students can be given out-of-class listening assignments.

A basic list of music for the course is given at the end of Appendix A. This list constitutes an excellent basic library of recorded music, and should be considered the primary material for this course. For most pieces several recordings exist. The teacher can select those performances which suit his taste and purposes.

2. Scores. For the selections which are used for Call Charts and Test Charts, scores (full or condensed) must be obtained so that the teacher can mark appropriate measures for calling numbers. Additional scores for teacher and pupil study purposes can be purchased as needed.

3. Record player. This should be of as high quality as possible, both for classroom use and for listening stations if such can be provided. Stereo records and equipment are of course preferable to mono, but either will suit the purposes of the course.

4. Ditto machine or other duplicating devices. Many Call Charts, Element Charts, Test Charts, etc., should be made available to students. Ditto copies are satisfactory for this purpose although any similar process would be acceptable. Some teachers will find it useful to reproduce some materials on transparencies to be used on an overhead projector. The elaborateness of devices of this sort is up to the teacher and the means at his disposal. A simple ditto machine is really all that is required.

5. Piano. Many activities require the use of the keyboard, either by the teacher or students.

6. Song series, rhythm instruments, staff paper. To illustrate many ideas, students are asked to sing and play and write music. This is expecially the case in the junior high school. The availability of a standard song series volume,

various classroom instruments and staff-paper notebooks (which can be supplied by each student) will provide material for class activities of various sorts.

7. Enrichment material. The syllabus and the materials listed above are really all that are required for the course. However, a great many other materials can be used if they are available and appropriate. These include films and film-strips, many supplementary recordings, displays and bulletin boards, library material, videotapes, transparencies, tape recordings, etc. The criteria for use of enrichment materials are their quality, their relevance, the amount of time available, and how much they clarify rather than obscure the objectives and content of the course. The creative teacher will be able to add a great deal to the course by using imaginative and helpful enrichment devices. It is possible, however, to inundate students with peripheral materials, which, while no doubt attractive and enjoyable, really do not add substantively to the course objectives. Caution should be exercised here, especially in that so many general music classes have inadequate time available to cover the essential material let alone additional material.

At the high school level outside readings can be used effectively to reinforce classroom learnings. Books such as the following, along with a great many others, can be used for assignments and discussion:

Aaron Copland, WHAT TO LISTEN FOR IN MUSIC, New American Library, New York, 1953.

David Randolph, THIS IS MUSIC, New American Library, New York, 1964.

Hugh Miller, INTRODUCTION TO MUSIC, Barnes and Noble, New York, 1958.

Leonard Ratner, MUSIC: THE LISTENER'S ART, McGraw-Hill, New York, 1957.

Leonard Bernstein, THE JOY OF MUSIC, Simon and Schuster, New York, 1954.

Jerry Coker, IMPROVISING JAZZ, Prentice-Hall, Englewood Cliffs, N. J., 1964.

Basic List of Music with Abbreviations

The composer and complete title are listed on the left. When an abbreviation is used in the syllabus, it is listed below to the right of the full title. In all cases, an Arabic number is used for the number of a work and a Roman number is used for a movement within a work (Mozart 40, III, is Mozart's Symphony No. 40, movement 3).

RENAISSANCE AND BAROQUE

2000 Years of Music	2000 Years
History of Music in Sound, Vol. I	HMS, Vol. I
Masterpieces of Music before 1750	Masterpieces
Giovanni Pierluigi da Palestrina	
Missa Papae Marcelli	Papae Marcelli
Thomas Morley	
Madrigals:	
Now is the month of Maying	Now is the month
Leave, alas, this tormenting	Leave this tormenting
Giovanni Gabrieli	
Canzon Septimi Toni	Canzon
Don Carlo Gesualdo	
O vos omnes	O vos
Io pur respiro	
Johann Sebastian Bach	
Suite No. 2 in B minor for Orchestra	Suite
Organ Fugue in G minor ("The Little")	Little Fugue
Passacaglia and Fugue in C minor	Passacaglia
Toccata and Fugue in D minor	Toccata
Italian Concerto for Harpsichord	Italian Concerto
Cantata No. 80 ("A Mighty Fortress")	Cantata 80
Georg Philipp Telemann	
Quartet for Recorder, Oboe, Violin and Continuo	Quartet

Georg Friedrich Handel	
Messiah	
Antonio Vivaldi	
"Spring" Concerto from The Four Seasons	Spring

CLASSICAL

Franz Josef Haydn	
Symphony No. 101 in D major ("The Clock")	101
Wolfgang Amadeus Mozart	
Eine Kleine Nachtmusik	Eine Kleine
Symphony No. 36 in C major ("Linz")	36
Symphony No. 40 in G minor	40
Symphony No. 41 in C major ("Jupiter")	41
Requiem Mass	Requiem
1. Introit and Kyrie Eleison	
2. Dies Irae	
3. Tuba Mirum	
5. Recordare	
6. Confutatis	
7. Lacrimosa	
9. Hostias	
10. Sanctus	
12. Agnus Dei	
Piano Variations on "Ah, vous dirai-je, maman"	Ah, vous
Don Giovanni	
Ludwig van Beethoven	
Symphony No. 3 in Eb major ("Eroica")	3
Symphony No. 5 in C minor	5
Pathetique Sonata for Piano, Op. 13	Pathetique
Kreutzer Sonata for Violin and Piano	Kreutzer
String Quartet No. 13 in Bb major	Quartet
Violin Concerto in D major, Op. 61	Violin Concerto

ROMANTIC

Peter Ilyich Tchaikovsky	
Symphony No. 5 in E minor	5
Concerto No. 1 in Bb minor for Piano and Orchestra	Concerto 1
Franz Schubert	
Die Schöne Müllerin	Die Schöne
1. Das Wandern (Wandering)	
2. Wohin (Whither)	
3. Halt (Halt by the Brook)	
4. Danksagung an den Bach (Thanks to the Brook)	
5. Am Feierabend (After Work)	
6. Der Neugierige (The Question)	
7. Ungeduld (Impatience)	
8. Morgengruss (Morning Greeting)	
9. Des Müllers Blumen (The Miller's Flowers)	
10. Thränenregen (Teardrops)	
11. Mein (Mine)	
12. Pause (Pause)	
13. Mit dem grünen Lautenbande (With the green Lute-band)	
14. Der Jäger (The Hunter)	
15. Eifersucht und Stolz (Jealousy and Pride)	
16. Die liebe Farbe (The Favorite Color)	
17. Die böse Farbe (The Hateful Color)	
18. Trock'ne Blumen (Withered Flowers)	
19. Der Müller und der Bach (The Miller and the Brook)	
20. Des Baches Wiegenlied (The Brook's Lullaby)	
Frederic Francois Chopin	
Polonaise No. 6 in Ab major	Polonaise
Etude No. 3 in E, Op. 10	Etude
Hector Berlioz	
Symphonie Fantastique	Fantastique
I. Rêveries (Dreams)	
II. Un Bal (A Ball)	
III. Scène aux champs (Scene in the Country)	

IV. Marche au supplice (March to the Scaffold)	
V. Songe d'une nuit du Sabbat (Dream of a Witch's Sabbath)	
Franz Liszt	
Sonata in B minor for Piano	Sonata
Johannes Brahms	
Symphony No. 2 in D major	2
Giacomo Puccini	
La Bohème	
Richard Wagner	
Prelude and Liebestod from Opera, "Tristan and Isolde"	Prelude, Liebestod

MODERN

IMPRESSIONISM

Claude Debussy	
Prelude to "The Afternoon of a Faun"	Afternoon
Preludes for Piano:	
"Sails" or "Veils"	Sails, Veils
"Footsteps in the Snow"	Footsteps
Suite Bergamasque:	
"Clair de lune"	
Charles Tomlinson Griffes	
The White Peacock	

EXPRESSIONISM

Arnold Schoenberg	
Pierrot Lunaire	Pierrot
1. Mondestrunken (Moondrunk)	
4. Eine Blasse Wäscherin (A Pale Washerwoman)	
7. Der kranke Mond (The Sick Moon)	
8. Nacht (Night)	
9. Gebet on Pierrot (Prayer to Pierrot)	

14. Die Kreuze (The Crosses)	
15. Heimweh (Homesickness)	
16. Gemeinheit (Outrage)	
17. Parodie (Parody)	
18. Der Mondfleck (The Moonspot)	
19. Serenade (Serenade)	
String Quartet No. 4	Quartet 4
Concerto for Violin and Orchestra	Concerto
Verklärte Nacht (basically Romantic)	Verklärte
Alban Berg	
Lyric Suite	
Anton Webern	
Three Songs for Clarinet, Guitar, and Soprano, Op. 18	Three Songs
Five Pieces for Orchestra, Op. 10	Five Pieces

FOLKLORIC

Igor Stravinsky	
The Rite of Spring	The Rite
Aaron Copland	
El Salón México	El Salón
Robert Russell Bennett	
Suite of Old American Dances	Suite
R. Vaughan Williams	
Folksong Suite	

NEOCLASSICAL

Igor Stravinsky	
The Soldier's Tale	The Tale
Symphony of Psalms	Symphony
Béla Bartók	
Music for Strings, Percussion and Celesta	Music
William Schuman	
Symphony No. 3	3

Paul Hindemith	
Piano Sonata No. 3	Sonata

NEOROMANTIC

Howard Hanson	
Symphony No. 2 ("Romantic")	2
Samuel Barber	
Adagio for Strings	Adagio

EXPERIMENTAL

Edgar Varese	
Ionisation	
Poeme Electronique	Poeme
Milton Babbitt	
Composition for Synthesizer	Composition
Vladimir Ussachevsky	
Piece for Tape Recorder	Piece
Pierre Boulez	
Le Marteau sans Maître	Le Marteau
Lukas Foss	
Echoi, for 4 soloists	Echoi
John Cage	
Variations IV	

JAZZ

Louis Armstrong	
"When the Saints Go Marching In"	Saints
Stan Getz and Joao Gilberto	
"The Girl from Ipanema"	Girl
John Coltrane	
"Summertime"	
"My Favorite Things"	
The Modern Jazz Quartet	
Third Stream Music Album	Third Stream Album

Dave Brubeck "Time Out" Album	
Capitol History of Jazz, Vol. 4 Several pieces	Capitol (name of performer and piece)

APPENDIX B

SYLLABUS

I. WHAT DOES MUSIC DO?

A. The Composer

MATERIAL 1

All music starts with a composer. Someone had to think up every bit of music which exists.

Composers think up music. They are constantly thinking about musical tones and relationships among tones. They are fascinated by sounds and their relationships.

Dancers and choreographers (people who think up dances) are fascinated with movement. Anything that moves or looks as if it might move is of great interest to dancers.

Painters are fascinated with colors and lines and shapes and textures. They are constantly observing the world around them for interesting arrangements of colors, shapes, textures.

Poets and novelists find words to be of constant interest. Just as composers think of sounds and their relationships, and dancers think of movements and their relationships, and painters think of colors and shapes and their relationships, writers think about words and how they can be put together in new, satisfying ways.

Sculptors and architects are fascinated with shapes and forms and spaces. Actors and play writers find human situations and their relationships to be of constant interest. All artists think in terms of the characteristic material of their art.

Some of the characteristic materials of one art can be used in other arts. Painters, sculptors, architects are concerned with textures. Words are used by poets and playwrights and in some music. Shapes are of concern to dancers, painters, and architects, as well as sculptors.

The special, unique quality of each art comes from its own material. The strength of the impact an art-work can make depends on its use of its own characteristic material. The best art-works are those which have used the characteristic material of the medium in the most skillful and expressive way.

ACTIVITIES

To give a sense of the differences among characteristic materials, choose a theme upon which different kinds of artists have based a work of art.

Example: "Dreams and Fantasies"

MUSIC: Berlioz, Symphonie Fantastique, V ("Dream of a Witch's Sabbath"). Schoenberg, Pierrot Lunaire.

PAINTING: Several by Yves Tanguy. Chirico, "Melancholy," several others. Marc Chagall, "Lovers Over the City," others. Salvador Dali, "The Persistence of Memory." Henri Rousseau, "The Sleeping Gypsy."

POETRY: Coleridge, "Kubla Khan." Edgar Allen Poe, "Ulalume," "The Raven." Edward Lear, "The Jumblies."

DRAMA: Shakespeare, "A Midsummer Night's Dream."

NOVELS AND SHORT STORIES: James Hilton, Lost Horizon. H. G. Wells, The Invisible Man. Nathaniel Hawthorne, "The Prophetic Pictures." Rudyard Kipling, "The Mark of the Beast."

Point out that while the theme, or "subject matter," might be the same, different arts give different impressions of a theme because they deal with it in different materials. Each art gives a unique sense of the theme through its unique use of its characteristic material.

MATERIAL 2

All artists are doing the same thing when they make an art-work. They are putting into tangible form the way life feels to them. A composer can make music which sounds the way the world feels to him. His music is not an expression of how he felt at the moment he wrote it, but of what he knows about the way feelings go.

Feelings move from tense moments to relaxed moments. They go from anticipations to resolutions. They move from need to fulfillment, from imbalance to balance, from tightness to looseness. As long as you are alive, you are in constant motion from one point to another. Everything which is alive shares this condition of movement from point to point.

In a piece of music, tones stand for patterns of feelings. Tones move from points of tenseness to points of relaxation. Sounds move from imbalances to balances, activity to rest, stresses to releases.

The dancer or choreographer creates relationships among movements--a dance--and the relationships are those of balances, imbalances, tensenesses, releases, stresses, relaxations. The dance becomes a record of how being alive feels to the choreographer.

The painter does the same thing by using colors, lines, shapes, textures. His painting embodies his understandings of how life feels, through relationships among colors, spaces, lines, textures.

Poets and novelists use words and word-images to do the same thing painters do with colors and lines and spaces. Sculptors and architects do the same thing by using shapes and spaces. All artists do the same thing, but use different materials to do it. Every work of art is a presentation of what the artist understands about how life feels.

A composer must have certain skills and attributes. First, he must have craftsmanship. If he is composing music for instruments, he must know how to make them sound the way he wants them to sound. If he is composing music for voices, he must know how to use the human voice to suit his purposes. He must know which combinations of tones will be useful ones and how to organize the tones into meaningful relationships.

LISTENING

Craftsmanship

1. LISZT, SONATA. Beginning 3-4 minutes. Show score if possible. Point out number of notes being played at once in chords, number of notes in a single complex measure (34 notes to meas. 24). Every single note, every rhythm, every dynamic, must be stipulated exactly by the composer. He must have every note in his mind and know how every note relates to every other note.

2. BACH, LITTLE FUGUE. Beginning 2-3 minutes. Show score if possible. Point out complexities similar to no. 1.

3. SCHUBERT, DIE SCHÖNE, #7. Pass out German and English text to follow. Briefly summarize story. Point out complexities in voice and piano parts.

To illustrate complexities of small-group composition:

1. BEETHOVEN, QUARTET, III. Andante Con Moto. Entire movement. Point out difficulties of composing for four separate instruments, each one of which must contribute to total effect. Again, every note in every measure must serve a definite purpose in the whole (62 notes in meas. 18).

2. STRAVINSKY, THE TALE, I. Six instruments plus percussion involved. Each instrument has its own capabilities and expressiveness. Composer must be able to use them effectively to create a structure in which every instrument has an important part.

3. MORLEY, "NOW IS THE MONTH". Voices intertwine in complex ways. Rhythms complex and subtle. Blending and contrasting of voices requires understanding of role of each voice and how to use each voice skillfully.

A high degree of craftsmanship is needed to compose for large groups of instruments and voices:

1. STRAVINSKY, THE RITE. Last 2-3 minutes (final inch of record). Show score. Go down list of instruments used. Every instrument plays a distinct and important role.

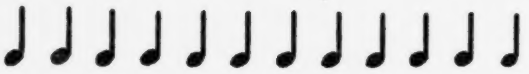
2. BRAHMS 2, IV. Up to letter E. This orchestra is of more normal size than the one for which Stravinsky composed. But complexities remain and require great technique to handle successfully.

3. MOZART, REQUIEM, #1. This is a complex work combining instruments and voices. Each instrument and voice must be handled with skill to produce effective combinations.

ACTIVITIES

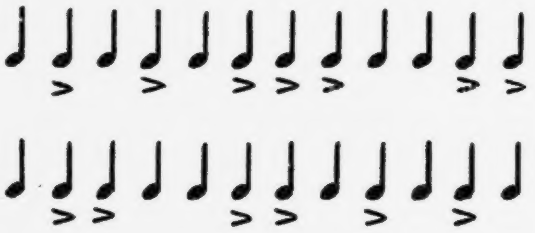
To illustrate problems of craftsmanship:

1. To the following group of notes:



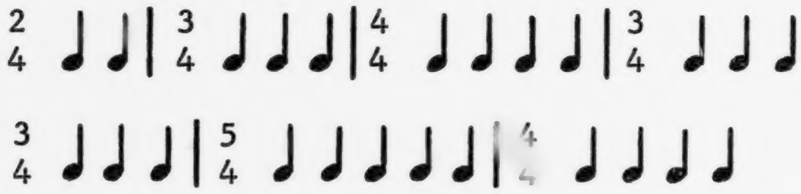
a. Add accents in various places to build rhythmic interest.

Examples:



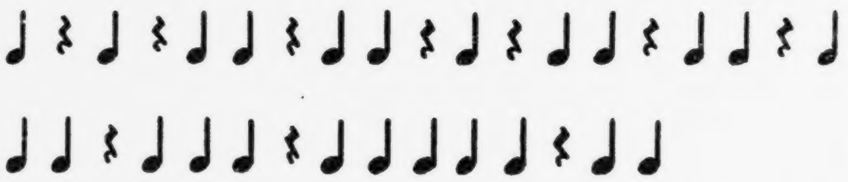
b. Group the 12 notes into several meters, using all 12.

Examples:



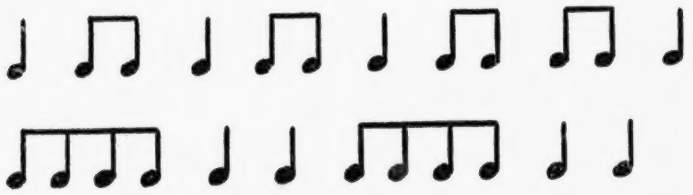
c. Insert quarter rests to build rhythmic interest.

Examples:



d. Change values from all quarter notes to eighth notes and quarter-note combinations. Maintain rhythmic interest.

Examples:



2. Arrange notes of the C scale into satisfying melodies. Use each note only once in each melody.

3. Add rhythms to the melodies written for Activity 2. Group into even measures.

MATERIAL 3

A second thing a composer needs is sensitivity. He must be the kind of person who feels deeply about things. We would hardly expect sensitive music from a person whose reactions to life were stereotyped or dull. All important composers are people who are extremely sensitive.

A composer must also be very sensitive to sounds and their subtleties. He must be able to choose, from all the sounds available to him, just those which seem "right" to him as he creates a piece of music. A composer must be so attuned to the sounds he is manipulating that he does not force them to do things they do not seem to want to do. Out of the relationship between the composer and what he wants to do, and the sounds he is working with and what they want to do, new music is created.

Sometimes a struggle takes place between the composer and the sounds he is working with. An example is Beethoven 5, I. Some music involves very little struggle--it comes out effortlessly. But only trite, superficial music is made with no effort on the part of the composer. Every important piece of music is the result of a composer's efforts to embody his sensitivity to life in his sensitivity to sounds. This is never a simple thing to do.

LISTENING

Sensitivity

1. Sensitivity to blending and combining of tone color.

DEBUSSY, AFTERNOON. P. 1-8 (rehearsal #3). Point out delicacy of flute tone and effect of divisi, tremolo strings as accompaniment (rehearsal #1). Oboes, clarinets, horns, harps were chosen by composer because their tone colors combine expressively.

2. Sensitivity to text.

PUCCINI, LA BOHÈME, Act 3, Conclusion. Score p. 295-318. In conclusion to Act 3, Puccini has blended two story lines. Read out of context, they seem unrelated--but through the craftsmanship and sensitivity of the composer, and the facilities offered by the operatic stage, the two stories make sense when stated together. In this scene, Mimi (soprano) is about to leave the restaurant. Rodolfo, afraid to lose her, pours out his true love for her in long, smooth melody. Mimi responds happily and the two sing a duet of love and happiness. Meanwhile, there is a noisy clamor inside the restaurant, where their friends Musetta and Marcello are arguing. Marcello resents Musetta's flirting with all the men. The two argue back and forth and finally separate. While Mimi and Rodolfo sing in long-phrased melody, Marcello and Musetta argue in rapid, nervous patter, musically illustrating their personalities. Conflicting emotions, moods, and story lines intertwine in this operatic excerpt in a highly sensitive musical way.

3. Sensitivity to developing a musical line.

BARBER, ADAGIO. Note how Barber treats this smooth, step-wise melody, drawing it out in just the right way to be expressive.

4. Sensitivity to balance.

MOZART, EINE KLEINE, I. Clear, brief example of Sonata Allegro form, where Mozart has balanced the structure through contrast and repetition. Starts off with vigorous first theme in main key, G major. Second part of main theme contrasted from first by being smoother and less excited. B theme (rehearsal A) stands in contrast to A theme. Second half of B theme different from first. B theme in contrasting key, D major. Development section (p. 3, third score) is brief and includes only two thematic sections. Recapitulation (rehearsal C) restates original material. Through the first movement, contrast and repetition are utilized in such a way as to perfectly balance the moving musical line.

5. Sensitivity to rhythm.

GETZ AND GILBERTO, GIRL. In this music the composers are the performers. Notice how the subtle variation of slight accent within a steady four-beat framework results in a rhythmically sensitive rendition. Owing to the "understatement" of such a style, instrumentation plays an important role. Listen carefully to the guitar and how Gilberto varies the chordal patterns he plays in order to create an interesting musical fabric.

ACTIVITIES

To illustrate musical sensitivity:

1. Divide class into 4- or 5-member rhythm bands. Assign the same basic rhythmic pattern to each. Band is to improvise accompanying rhythm patterns to basic pattern played on one instrument. Instruct students to "feel out" the rhythm, adding other patterns which seem satisfying and "right." Compare performances

among bands.

2. Assign, either to individuals or groups, 2-measure rhythmic and melodic patterns to be completed. Instruct students to do what the pattern suggests. The added two measures must seem "right" musically.

3. Choose songs from those which your class knows quite well. Sing at tempos varying from very slow to very fast. Which tempo seems "right" for each song?

MATERIAL 4

A third thing a composer needs is imagination. A composer might have a high level of craftsmanship and be very sensitive personally and musically. His music will be dull, however, if he is lacking in the ability to create with originality and with a fresh musical point of view. This does not mean that every piece he composes must be an "experiment" in new sounds. But if it is not to sound like someone else's music or music he has composed previously, it must contain an element of freshness.

LISTENING

Imagination

1. SCHOENBERG, PIERROT, #1. Score calls for vocalist, violin, cello, piano and flute. Notice imaginative use of voice as if it were an instrument. Method used is Sprechstimme: the voice speaks at approximate pitches--it neither sings nor speaks, but recites in song-speech. With voice and four common instruments, Schoenberg's imagination creates an unusual tonal effect.

2. BERLIOZ, SYMPHONIE, V. Notice Berlioz' imaginative example of colorful instrumentation. He divides two violin choirs into three groups each, and lower string choirs into two each. Divided strings join with an unusual combination of trombone, piccolo, muted horn, four kettle drums, and bass drum. (Play first 4 minutes.)

3. MOZART, AH, VOUS. This is another example of imagination at work transforming simple musical ideas into complex musical works. Notice how Mozart's imagination makes complex music from a simple tune.

4. COLTRANE, "SUMMERTIME," "MY FAVORITE THINGS." The jazz artist must be extremely imaginative in his improvisations on simple tunes. His method is essentially that of composers who take a simple tune and "vary" it or "improvise" on it. Like them, he takes the basic tune or theme, states it, and then proceeds to use the theme in new and unique ways.

ACTIVITIES

To illustrate musical imagination:

1. Ask students to create melodies. Impose following restrictions:

Either 4, 6, or 8 measures long.

In 2/4, 3/4, 4/4, or 6/8 meter.

Either fast or medium.

Keep all tones within single octave.

Within these restrictions, try to write imaginative melodies with an element of "newness."

2. Ask students to create melodies. Impose no restrictions at all. The melodies should be imaginative but also "musical."

3. Vary the following sentences by using different:

Tempos

Pauses

Accents

Loudness and softness

Voice colors

"Now is the time for all good men to come to the aid of their country."

"Ask not what your country can do for you; ask what you can do for your country."

"You better not pout, you better not cry, you better not shout, I'm telling you why, Santa Claus is coming to town."

Vary familiar melodies by, again, using different forms of: tempos, pauses, accents, loudness and softness, voice colors. Choose songs from song books, or community songs such as America, The Marine's Hymn, When Johnny Comes Marching Home, Home on the Range, etc.

MATERIAL 5

With craftsmanship, personal and musical sensitivity, and imagination, a composer is equipped for his work. What exactly does he do when composing? How does he start? How does he know what to do after he starts?

Most composers start the process of making music with a musical idea. The idea might be a bit of a melody or catchy rhythm or interesting harmony or intriguing combination of instrumental sounds. It might be a well-developed melody which he thought up previously but never got around to doing anything with. No one is really certain just where musical ideas spring from. But since composers are constantly thinking about sounds and their relationships, it is not surprising that they can in their thinking come across some ideas which lead to other ideas which lead to still other ideas.

There is always a "spontaneous" element in this process of thinking up musical ideas. All composers experience sudden flashes of insights, when new ideas seem to appear and fall into place among other ideas. This is what is commonly called "inspiration." But composers cannot just sit around waiting for inspiration. They cultivate inspiration by sitting down to compose, starting to manipulate ideas, watching and waiting for that new insight to appear.

Some composers are more spontaneous or "inspired" when they compose than others. All jazz musicians must have a great deal of ability to think up musical ideas spontaneously, because jazz musicians "compose" as they perform. The process of creating music while performing is called "improvisation." It is the most spontaneous type of music. The jazz musician starts with a tune which he knows very well--usually some popular song. Then he spontaneously "plays" with the tune, creating new musical ideas as he goes.

LISTENING

Spontaneity

1. LOUIS ARMSTRONG, SAINTS. The tune (familiar to the entire group of performers) was actually recomposed, since each performer "made it up" or improvised his own part as he went along. Although the basic structure (the melody, harmony, and rhythm) is preserved, what the group does is unique. It is unique every time it is done in an improvised manner.

2. CAPITOL, COLEMAN HAWKINS, "STUFFY". Trumpet and tenor saxophone carry the melody at first, followed by a piano "fill." Duet resumes and then tenor sax "takes off" with spontaneous impressions of theme. Duet returns, punctuated by guitar "fill-in." Although extremely short in duration, the work holds together by alternating the trumpet-sax duet with passages for solo work.

3. CAPITOL, LENNIE TRISTANO, "MARIONETTE." After first section comes to a close, guitar, piano, and saxes take successive turns in responding spontaneously to framework established at beginning. Restatement of early melody brings work to close. This selection permits the listener a close "view" of how guitar, piano, and saxophones are used in spontaneous reactions to a melody.

MATERIAL 6

Composers who are heavily of the "spontaneous" type share with jazz musicians the ability to compose quickly and easily. Music seems to "gush out" of them. Usually they compose small pieces for small groups of people. Music of the "spontaneous" type tends to have an immediate, gripping effect, probably because we can sense the composer's intense involvement with the sounds and the way he quickly captures them in a musical structure.

LISTENING

Spontaneity

1. SCHUBERT, DIE SCHÖNE, #6, #7. Whether the text requires a slow setting (as in #6), or a fast one (as in #7), the songs of Schubert all seem to possess an element of spontaneity. Notice how Schubert treats the words "Dein ist mein herz" (My heart is yours) in #7. The notes seem to flow without effort, adding to the spontaneous quality of the song.

2. MORLEY, "NOW IS THE MONTH." As with many madrigals, phrases of text are separated by "fa-la-la" sections. Madrigals were done for pleasure and entertainment. In addition to the artistic handling of the text, the elements of fun and spontaneity are very apparent.

3. CHOPIN, ETUDE. Work begins with slow, song-like section--simple, lyrical and straight-forward. Middle section is decidedly different. After having set the material forth in the first section, Chopin spontaneously uses it in a more complex, improvisatory manner. Original material returns at the conclusion. Entire Etude has spontaneous, "improvisatory" character.

4. TCHAIKOVSKY, 5, II. Pay particular attention to theme played by French horns at beginning. The fluid flow of melody conveys a spontaneous quality. Motion in one direction is offset by leap in other direction. Second theme has same effortless ease and flow as first. Other melodic lines enter here and there to complement main theme. Entire structure seems to grow in spontaneous way.

ACTIVITIES

To illustrate spontaneity:

1. Rhythmic improvisation: Assign a basic rhythm ♩ ♫ ♩ ♩ :‖ or ♩ ♩ 𝄾 ♪ ♩ :‖ , etc., to 3 or 4 students. Clap, tap, or use rhythm instruments. Go around class asking students to add counter-rhythms. Build up parts until everyone is participating.

2. Melodic improvisation: Put a rhythmic, rhyming sentence on the board. Ask for spontaneous tunes using the sentence. Go around class. Possible sentences:

> "Peter, Peter, pumpkin eater, had a wife and couldn't keep her."
>
> "Twas the night before Christmas and all through the house not a creature was stirring, not even a mouse."
>
> "How much wood could a Woodchuck chuck, if a Woodchuck could chuck wood?"

3. Rhythmic improvisation: Play rhythmic figure on piano as basis for improvisation. Ask for rhythmic figures to be added one at a time, either clapping, tapping or using rhythm instruments. Do same with added melodies to piano accompaniment.

MATERIAL 7

While all composers must be able to use musical ideas in a spontaneous way, they must also be able to take an idea, try it out in different settings, manipulate it in different ways. The composer must be a "builder." The structure he builds is a structure of tonal relationships, and it must be a well-built structure. Musical ideas must be built with skill, so that each idea is related with each other idea and the whole piece holds together in a way which seems meaningful.

Even the jazz musician must be at least partly a "builder." What he plays always must have some structure, or it would just "fall apart."

Some composers tend to be primarily "builders." They work slowly and carefully, changing things around frequently, adding an idea here or there, shaping the sounds a bit differently here or there. While all composers must do these things before their pieces are finished, some composers do them at every point in their work. Usually composers of the "builder" type produce big, long pieces of music which are complex structures of musical ideas.

LISTENING

Builders

1. BEETHOVEN, 5, I. Leonard Bernstein's presentation of "How a Great Symphony Was Written."

2. MOZART, 41, IV. Mozart uses five thematic ideas to construct a single movement of this symphony. The basic idea, presented in the beginning, is C, D, F, E, and is actually a traditional church melody. (Mozart uses this melody in at least six of his other works: the Masses in F and C major, his divertimento for Wind Trio, the Violin Sonata No. 40 in Eb, and the Symphony No. 33 in Bb. Select examples from these and play for the class. Point out the same melody in each.)

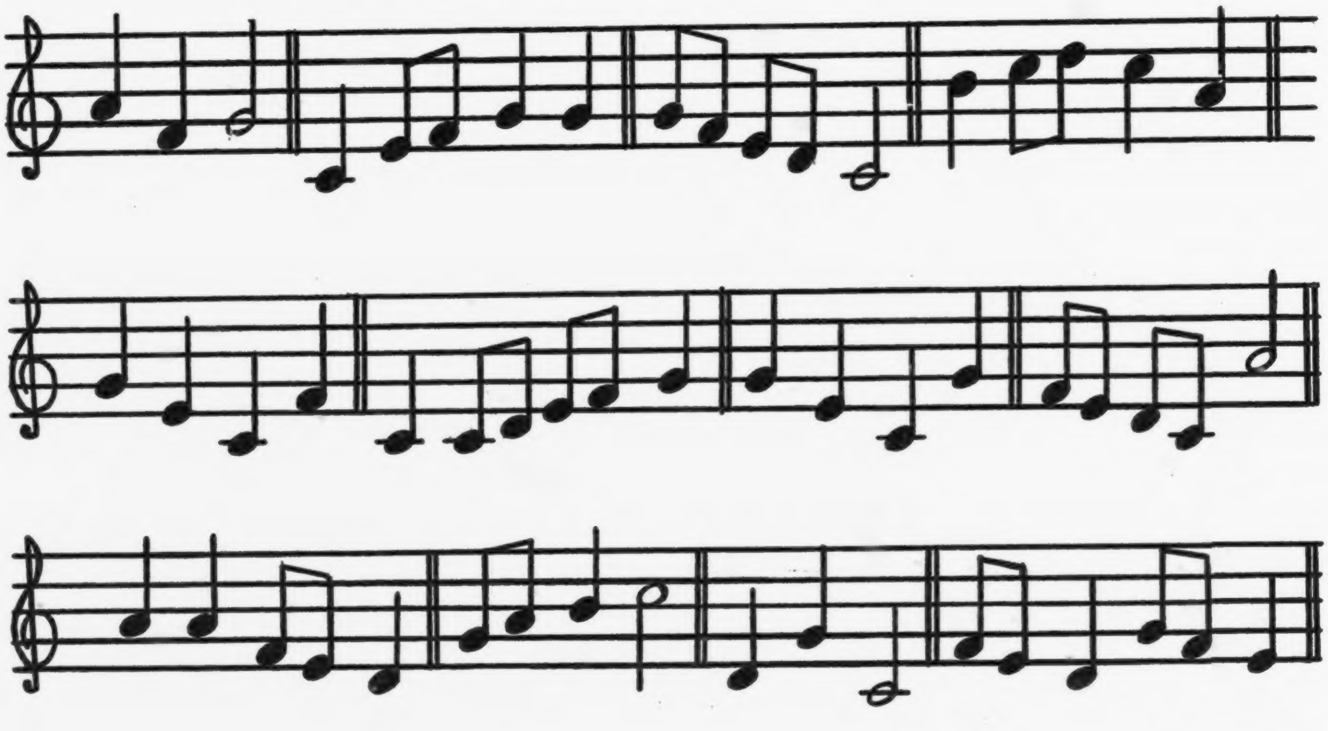
Of the five thematic ideas, the first two are combined respectively as sonata form themes, the third idea serves as a transition or bridge from one group to the other. This is followed by a development of the two pairs of theme groups and their return at measure 225. All this culminates in a 20-bar coda (measures 357-423) wherein all five ideas are presented in combination! Prior to the coda, point out the appearance of these thematic ideas and their combinations, then see if the students can recognize all five in the coda.

3. HAYDN, 101, IV. Haydn takes a three-note idea, F#, G, A, and incorporates it into a combined rondo and sonata form (also using a brief fugal section at measures 190-232) to construct the last movement of this symphony. The three-note idea of the main subject provides a cohesive force for the entire movement.

ACTIVITIES

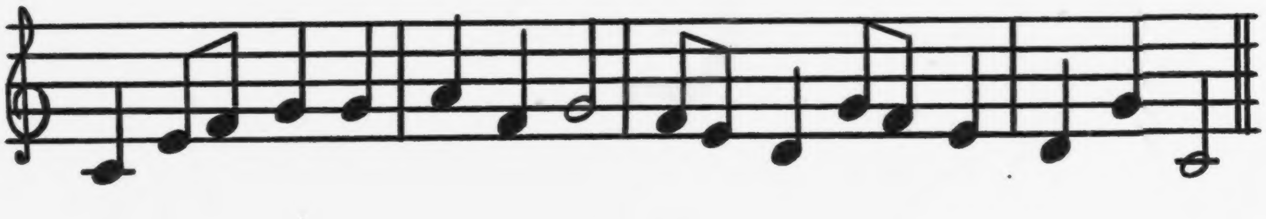
To illustrate "building":

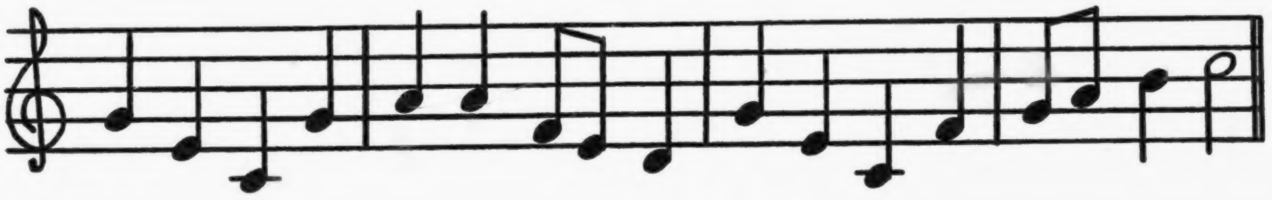
1. From the following or similar twelve single measures, construct a four-measure melodic phrase. Choose measures which "hold together" and which give a sense of beginning, middle, and end.



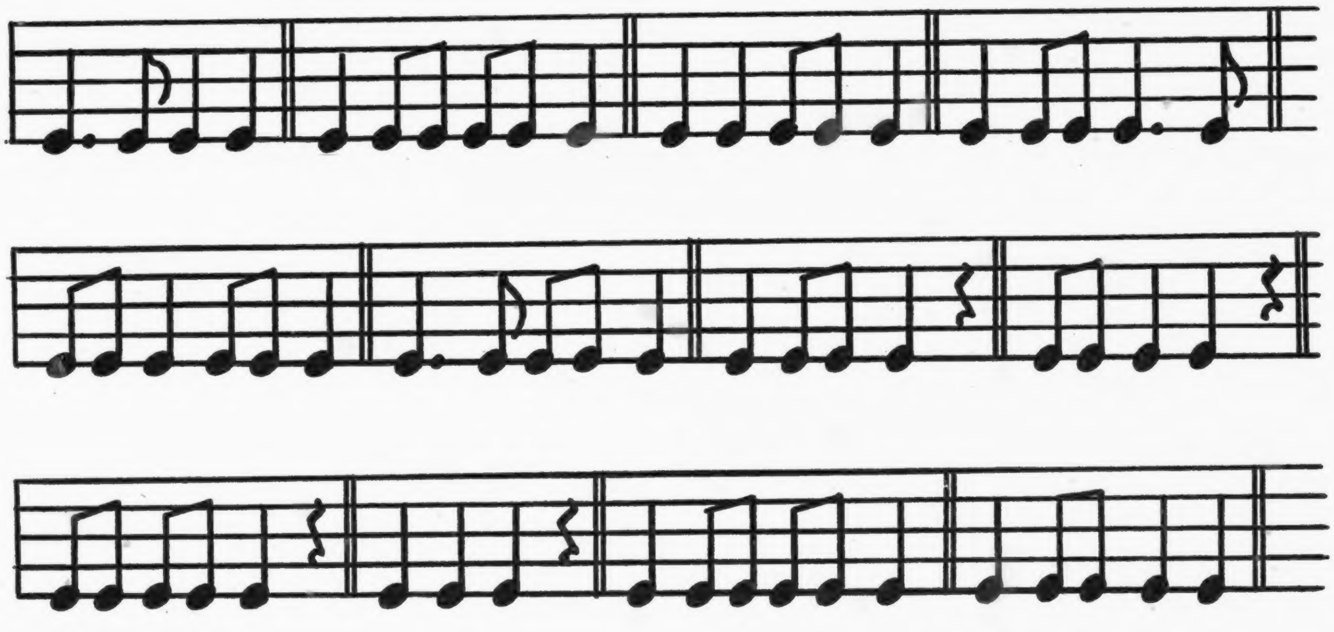
Examples:

1.

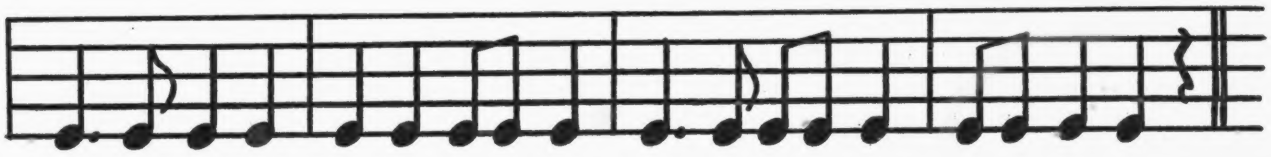


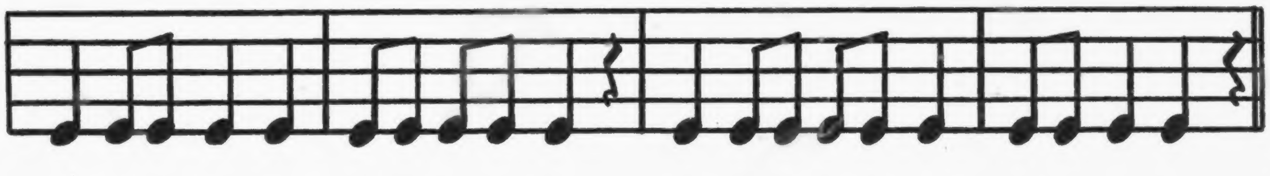
2. 

2. From the following or similar twelve single measures, construct a four-measure rhythmic phrase. Again, the phrase should give a sense of logical flow from beginning to middle to end.



Examples:

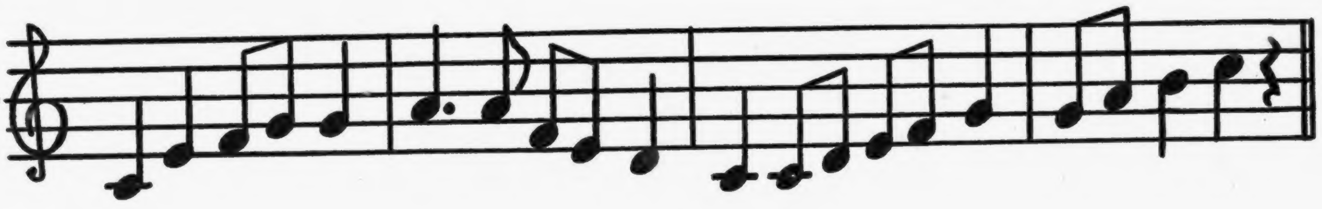
1. 

2. 

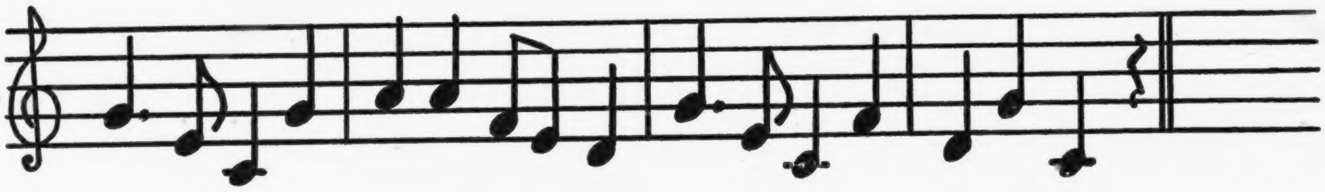
3. Set one of the four-measure melodies from exercise 1 into one of the four-measure rhythms from exercise 2. Make alterations in melody where necessary to fit the rhythm, or use a rhythmic measure more than once as needed.

Examples:

1.



2.



MATERIAL 8

While all composers are partly "spontaneous" and partly "builders," they are also aware of what other composers are doing and what other composers have done throughout history. Composers get and use ideas from other composers. Some ideas are used by many different composers because the ideas seem so useful and helpful.

Some composers use these ideas more than other composers. Some composers begin their writing by choosing a musical pattern and then "filling in" the pattern with music. At various times in history there have been composers, such as Bach and Mozart, who took patterns which were most used at the time they lived and filled them with better music than anyone else ever did or could. Usually when this happens some new patterns become needed, because other composers find that they are copying the leading composers and need new things to do.

LISTENING

A. Pattern Users: Fugue

1. BACH, LITTLE FUGUE. A fugue is based on one motive or musical idea stated at the beginning in one voice. Successively, other voices enter with the same idea, giving the piece its characteristic of imitation with variation. Draw diagram illustrating the first entrances and ask students to point out successive entrances when heard.

2. Today's composers still find the fugue pattern useful and helpful:
   SCHUMAN, 3, Fugue. Play entire fugue if possible.
   STRAVINSKY, SYMPHONY, II. Play until voices enter.

B. Pattern Users: A B A

1. MOZART, EINE KLEINE, III, Minuetto. Any Minuet is in three sections: first or main section "A", middle and contrasting section "B", and repetition of first section "A". Point out that the Minuet was at first composed to accompany actual dancing; it is therefore regular in tempo--3/4 meter.

2. BEETHOVEN, 5, III. Beethoven introduced the Scherzo which is faster and less dancelike than the Minuet. Like the

Minuet, the Scherzo is followed by a trio after which the Scherzo is repeated.

C. Other patterns used over and over by composers:

1. BACH, PASSACAGLIA. The Passacaglia is a variation form based on one strong continuously repeated theme in slow, triple time, usually heard in the bass. The theme is heard all alone at first. Each time the theme repeats, the accompanying music above changes. This example is the most famous one for organ by Bach.

ACTIVITIES

To illustrate pattern-using:

1. Write melodies in pattern A B A. Four measures for A, a different four measures for B, repeat A. Begin by using only quarter notes. After practice, write melodies in rhythm.

2. Use A B A pattern for rhythm only. Be sure B rhythm is a real contrast to A rhythm.

3. Write melodies in pattern A B A C A, two measures for each section. Begin with quarter-note melodies; add rhythmic melodies after practice.

4. Use A B A C A pattern for rhythms only. Be sure B and C sections are different from A, and different from each other.

MATERIAL 9

Composers make music by taking sounds which come to them at least partly in a spontaneous way, by building with these sound-ideas until a complete structure is made, and by using patterns which are helpful in organizing their musical ideas. Some composers are more spontaneous than others, some are more of the "builder" type, and some are primarily "pattern-users." But all have a bit of these three types in them.

There is one other thing involved in composing which all composers must have some of, but which some composers have a great deal of. This is the need to be an explorer. Every piece a composer writes is a new exploration. This is true even if he is writing his 104th symphony, 32nd piano sonata, or 57th fugue for organ. He may have done the same kind of thing many times before, but the next time is always a new time. Every piece of music must be a little bit exploratory.

Some composers are primarily explorers. Their concern is to strike out into new musical territory--to invent new ways of doing things. Musical explorers usually come along when most composers have gotten complacent about the way they are doing things. At times such as these new ideas are needed. We have been fortunate that some composers have always been willing to give up comfort for adventure, and to risk the misunderstanding of their fellows by trying out new ideas.

LISTENING

Explorers in history

1. GESUALDO, O VOS (Cantiones Sacrae for five voices). Gesualdo wrote music which, because of the peculiar use of chromatic harmonies, sounds modern. He was particularly bold in that he did this at a time when all music had to obey specific rules of composition as set down by the Church. These rules were characterized by the avoidance of any major or minor tonality, and rigorously forbade the use of excessive chromaticism. Gesualdo's disregard for these rules led to exploration of new musical possibilities.

2. BEETHOVEN, 3, I. Beethoven's search for better ways of doing things stamps him as an explorer. He moves away from the past and his contemporaries into new areas of harmonic daring, rhythmic originality, and complexity. He is no longer content with

the compact and clear-cut composition of his period.

3. DEBUSSY, AFTERNOON; SAILS; FOOTSTEPS. Debussy was willing to strike out into new territory, away from the clear-cut melodies of the past and into a kind of music that seems to hint rather than state--that sounds vague rather than clear. Melodic contour seems to be without "direction." A fresh and new way of producing sounds is developed.

MATERIAL 10

The century we are living in is a century of exploration, in music as well as in science, space, medicine, philosophy. New musical ideas have been coming along thick and fast since the early nineteen-hundreds, and many people feel bewildered by all the unusual sounds and sound-combinations which composers have tried in these years. Our whole world is changing rapidly, and music is no exception. Sometimes it is difficult to understand new ideas. But the excitement, challenge, and opportunity to stretch one's mind can more than make up for the loss of some comfortable old ideas.

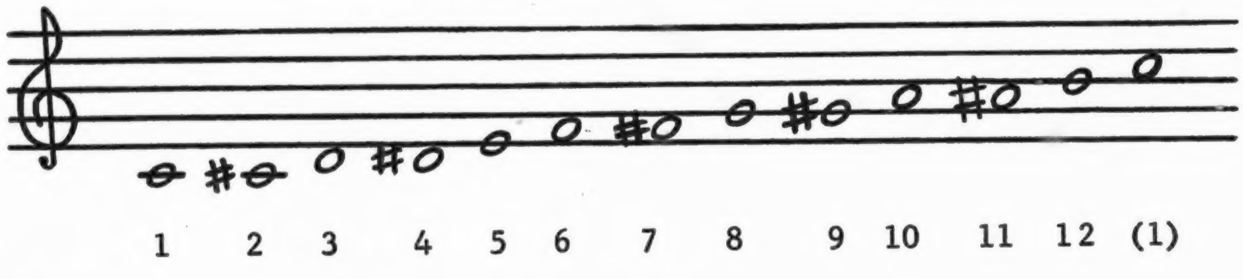
One of the first and most important new ideas in music to come along in this century was thought up by Arnold Schoenberg (1874-1951). Schoenberg decided to give each of the 12 tones in the musical scale equal value, with no tone more important than another. We will take a close look later at how he did this and why. Right now we can just listen to the effect his new idea had on the way music sounds.

LISTENING

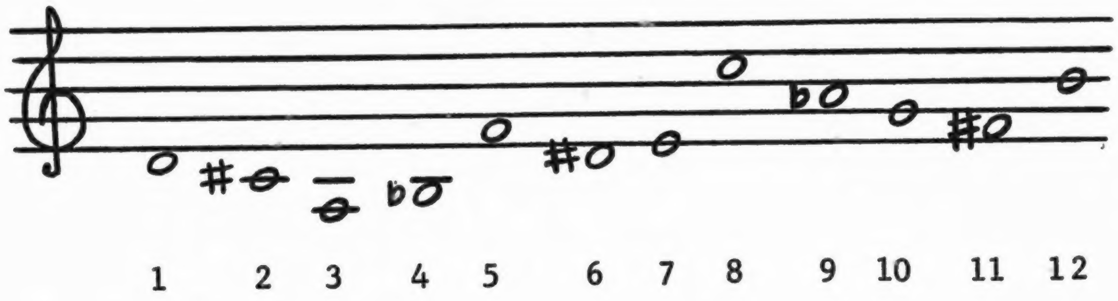
Explorers of our century

1. SCHOENBERG, QUARTET 4. A complete and radical "break" with major or minor tonality comes with the explorations of Arnold Schoenberg. He utilizes a melodic pattern called a twelve-tone row. An entire composition is based on a particular arrangement of the twelve chromatic tones in a row or series:

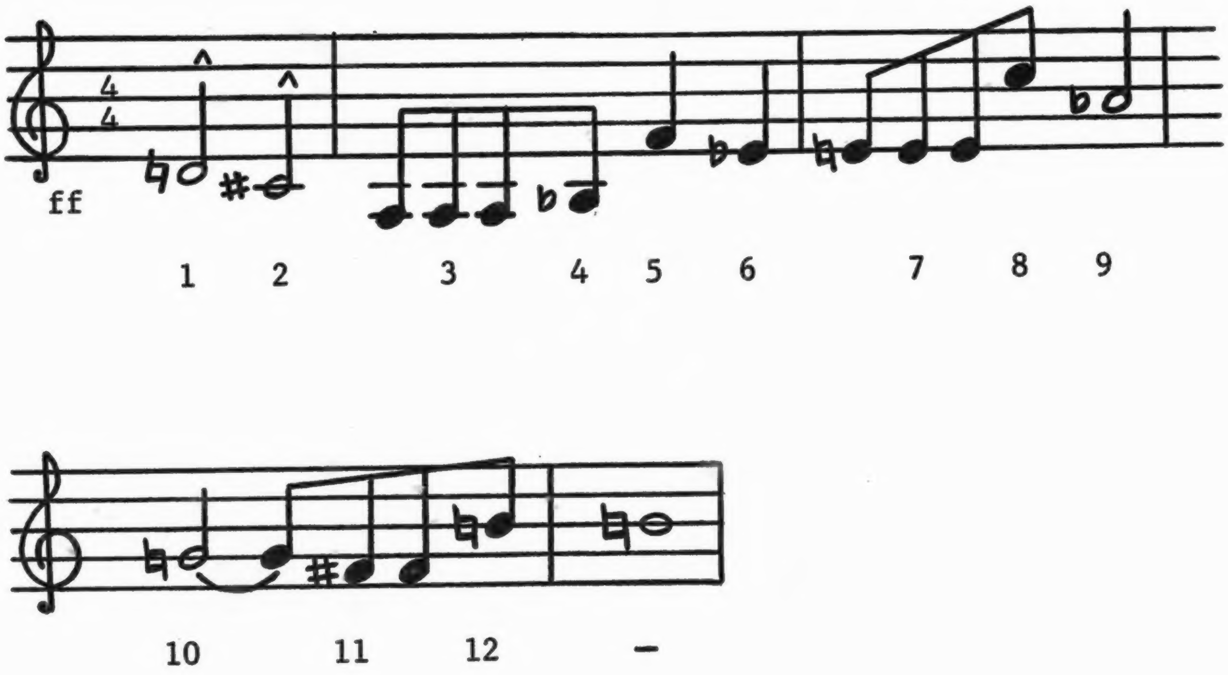
Chromatic Scale:



Schoenberg: Arrangement of the Scale:


1 2 3 4 5 6 7 8 9 10 11 12

Schoenberg: String Quartet No. 4 - The Actual Theme


4
4
ff
1 2 3 4 5 6 7 8 9
10 11 12 -

MATERIAL 11

It has been over thirty years since Schoenberg began his experiments with new organizations of sounds, and composers since that time have based many of their experiments on those of Schoenberg. Some composers studied with Schoenberg to learn about his new ideas, and then wrote their own music, which reflected his ideas.

LISTENING

Explorers of our century

1. BERG, LYRIC SUITE, III, Allegro misterioso and Trio extatico. Berg utilized old three-part A B A form for this movement. Notice how he probes extremes in string writing--phrases overlap and sense of downbeat is gone. Pizzicato, tremolo, and two styles of using wood (not hair) of bow are interspersed to create unusual effect. B section (Trio, meas. 70) differs considerably from A and lasts only 23 measures. A section returns at meas. 93. Aside from immense difficulty in execution, point out the wide leaps within each line and the effect of four continuous melodic lines overlapping, muted, and lightning fast (meas. 46-69).

2. WEBERN, 5 PIECES. Point out how Webern does away with full orchestra and has chosen only instruments which possess particular tone qualities he wants to manipulate. Particularly unusual is the use of celesta, mandolin, guitar, and solo strings. Wide melodic leaps, heard in Berg's Lyric Suite, are even more evident here. Notice first two measures of the clarinet in the second movement, trumpet (meas. 11-12) in same movement, solo violin (meas. 5-6) in fourth movement. Movement IV is unique in many ways. It is only six measures long, composed of 27 different notes, played by 9 instruments. Through use of few instruments, unusual sound effects, and creation of a musical structure shaped with understatement and silence, Webern has explored new and unusual techniques of musical expressiveness.

MATERIAL 12

Other composers struck off in different directions from Schoenberg and his students, trying out new musical sounds and new ways to put them together.

LISTENING

Explorers of our century

1. STRAVINSKY, THE RITE, "Sacrificial Dance." Written at about same time as Debussy piano preludes, and provides striking contrast to them. "Sacrificial Dance" concludes The Rite and contains many of the techniques heard earlier in the work. Point out how Stravinsky, in manipulating a large instrumental body, explored the possibilities of instrumental tone-color. Examine the score and notice how accents, phrasing over bar line, and frequent changes of time signature result in hesitating yet fluid musical structure.

2. BARTOK, MUSIC, IV. Concluding movement contains many exploratory devices. Bartok utilizes unusual group of instruments but seats them in a manner not unlike it was often done hundreds of years ago for certain works. In this case, strings are divided into two equal groups and sit on either side of conductor, while percussion group occupies center stage. Purpose of this can be easily understood when you hear how melodic lines are "thrown" back and forth between the two string groups. Work first uses piano as melodic percussion instrument. At rehearsal 13, p. 108, a more singing sound is heard. A rhythm pattern begins at (C) and for some time seems to stay right "in the groove." By (D), however, piano and harp are answered back and forth by all the strings in a striking change of style. Between (E) and (F), patterns return to the rhythmic excitement heard at first. Piano becomes a percussion instrument again. Harp glissandos and xylophone add to texture as no two other instruments could.

3. VARESE, IONISATION. Composer requires thirteen performers who must play 37 different percussion instruments. Since only chimes, celesta, and piano are capable of melodic performance, this is primarily a work which explores the possibilities of rhythms and tone colors. Examination of score by class should be required since its organization and appearance are unusual and point up how a musical score is a linear blueprint of organized time. List all instruments used and see if the class can pick out familiar sounds.

4. BABBITT, COMPOSITION. This entirely electronic composition offers a bridge from the rhythmically organized sound of traditional instruments (Varese) to those manipulated electronically. Babbitt, along with several others, has helped explore the possibilities of electronic sound. While Babbitt was primarily concerned with the control and loudness of rhythms and their relationships, and with flexible melodic flow, one must first overcome the aspect of novelty. Once the initial element of surprise and possible amusement wears off, the listener can concentrate more easily upon the sounds and their relationships.

ACTIVITIES

To illustrate exploring:

1. Explore sound-making materials around the classroom. Put together a "composition" made of several interesting sounds all together or added one at a time until several are being made. Examples: drawer opening and shutting; paper rattling; pencil tapping; chair squeaking, etc.

2. Ask students to explore sound-making materials at home. Make a "composition" of different sounds. Bring materials to class and assign parts to students.

3. Ask those students who sing or play to form small groups and explore unique ways of producing sounds with voice and instruments. Make "compositions" utilizing various sound-combinations.

MATERIAL 13

All these musical explorers have had the effect of changing music a great deal from what it was only 60 or 70 years ago. But whether music is new or old, whether it is puzzling or easy, it is all music and it is all intended to do the very same thing--to embody in sounds the way the composer feels about being alive. All the arts are going through important and sometimes puzzling changes, but they all continue to do the same thing they have always done--to serve as a means by which human beings can deal in a tangible way with the intangible experiences of which life is made. Without the arts we would have no way to learn about how life feels to us. Without artists--composers, painters, poets, sculptors, dancers, architects, dramatists--we would have no one to teach us.

B. The Performer and Conductor

MATERIAL 1

Music, drama, and dance are "performing arts." In painting, literature, sculpture, or architecture, the work of art is complete when its maker is finished. Music, drama, dance cannot be perceived as soon as finished. Musical notes represent the composer's musical ideas. But the notes are just ink. Someone must translate the notes into sounds. This is the job of the conductor, player, singer.

Conductors, players, singers, directors, actors, dancers, all make art through their personal actions. Music, drama, dance must be made by people "on the spot." When listening to music or watching a play or dance, one gets the composer's or playwright's or choreographer's ideas as these ideas are understood by the performer. The performer is the "middleman" between the creator of the work of art and the perceiver. This middleman is a necessary part of music and drama and dance, with a few exceptions. We always are presented with an "interpretation"--a performer's idea of what the creator had in mind.

The composer expects the player and singer to be able to look at the notes on paper and to translate these notes into the actual musical sounds which were in the composer's mind. Since the performer cannot read the composer's mind directly, his only guide to the composer's musical ideas is these notes on paper. But the directions which accompany the notes are seldom very accurate. They are only an approximation of the composer's musical ideas. For example, the composer might put the direction "loud." The performer sees the word "loud" and knows that at this point in the music he must make the notes sound loud. But how loud? As loud as he can possibly make them, a little louder than what came before, or should all the notes in that section be equally loud?

The same kinds of problems arise for the performer at every point in a musical score. How fast should this section go? Should this melody be made to sound more important than that melody? How snappy should this rhythm be? Should this piece be played with a bright tone or a warm tone? There is no end to the decisions, such as these, that a performer must make.

LISTENING

Performer's Interpretation

The following call charts contain the most important interpretive directions put in the score by the composer. They will give a sense of how many decisions a performer must make. The same call charts are used to compare performers' interpretations.

CALL CHART

BEETHOVEN, PATHETIQUE SONATA FOR PIANO, OP. 13

Meas #	Call #	
1	1	grave: very slowly fp: first chord loud, following chord quiet
2	2	fp
3	3	fp
5	4	p: quietly
5	5	ff: very loud
6	6	p
6	7	ff
7	8	p
8	9	cresc.: get louder
9	10	sfp: accent loudly, then quiet
10	11	p
11	12	allegro de molto e con brio: very lively with spirit
15	13	cresc.
27	14	sf: accent
35	15	cresc...sf..sf: get louder with accents
49	16	p
85	17	decresc.: get quieter
89	18	p
93	19	cresc.
101	20	p
105	21	cresc.
113	22	p
121	23	f: loud

CALL CHART

CHOPIN, ETUDE NO. 3 IN E, OP. 10, #3

Meas #	Call #	
1	1	Lento, ma non troppo: slowly, but not too slow Legato: smoothly p: quietly
6	2	< crescendo: get louder
8	3	Ritenuto: slow up
14	4	Crescendo: get louder
16	5	Con fuoco: with force, energy
17	6	ff: quite loud
20	7	Rallent...pp: slow up, become very quiet
21	8	Poco piu animato: a little more lively
30	9	< cresc...f: increase to loud
31	10	p: quiet
34-36	11	f..p..f..cresc.: loud, soft, loud, and get louder
38-40	12	< cresc.: begin softer and get louder
43	13	Con forza: with energy, forceful
46	14	Conbravura: in a grand, big style
54	15	Leggatissimo: very smoothly
60	16	Smorzando e rall.: quiet down, slow down
62	17	A tempo: resume original speed
67	18	Poco cresc.: increase a little
69-70	19	< cresc...f: increase to loud
71-73	20	Dimin...pp: decrease to very quiet

CALL CHART

LISZT, SONATA IN B MINOR FOR PIANO

Meas #	Call #	
1	1	Lento assai: very slow p, sotto voce: quietly, as though sung in half voice
8	2	Allegro energico, f: lively and energetic, loud
17	3	p, agitato: soft, but moving, agitated
22	4	Cresc.: increase
25	5	ff: very loud
32	6	Sempre forte e agitato: always loud and agitated
43	7	> p: decrease to quiet
47	8	Cresc.: increase
51	9	Piu agitato e cresc.: a little more moving and increase
54	10	< ff: increase to loud
67	11	fff: extremely loud
72	12	Sempre staccato: always with each note separate and short
84	13	> p: decrease slowly to quiet
97	14	Crescendo: get louder
101	15	Molto cresc.: get much louder
103	16	Poco rall.: slow up a bit
105	17	Grandioso: in a big, grand style
114-116	18	p..f..p: soft, then loud, then soft again
117	19	Ritenuto e dimin.: slow up and quiet down
125	20	Dolce con grazia: sweetly with grace

ACTIVITIES

1. Choose songs from song series which contain interpretive markings. Discuss meanings of words and signs which indicate tempo, dynamics, articulations, etc. Experiment with various interpretations of the expression marks to illustrate the great range of choices which must be made in order to perform even a simple song.

2. Ask students who take lessons on an instrument or voice to bring in a piece they are preparing, show expression marks, demonstrate their own interpretation.

MATERIAL 2

What attributes does a performer need? Three attributes were said to be basic for success in musical composition: (1) craftsmanship, (2) sensitivity, and (3) imagination. These same attributes are needed for success as a performer.

Craftsmanship for a performer is the ability to manipulate his medium with technical mastery. The performer must be able to make whatever sounds the composer calls for. Performers spend much of their lives practising so they will be ready for any demands made upon them by any composer. Self-discipline and perseverance are needed for craftsmanship. Those who have this are often idolized as heroes or heroines. Their names are always in the newspapers and in bright lights, and their concerts draw admiring crowds.

LISTENING

1. Listed below are three works, one for solo instrument, and two for solo with orchestral accompaniment. Point out the complexity and difficulty in these works by showing and discussing the scores and then playing selections from recordings.

Schoenberg, Concerto, III (Finale)
Tchaikovsky, Concerto 1, I
Mozart, Ah, Vous

2. Pass around etude books showing practice material used by advanced performers to prepare for difficult works.

3. Ask students to make a list of famous performers in a medium in which they are interested. Listen (out of class) to performances by performer or by medium. Report (written or oral) on life of various performers of particular interest to particular students.

Examples of famous performers:

VIOLIN

Jascha Heifetz
Nathan Milstein
David Oistrakh
Isaac Stern

GUITAR

Andres Segovia
Julian Bream

MISC. STRINGS

Viola: David Doktor, William Primrose
Cello: Pablo Casals, Janos Starker, Mstyslav Rostropovich

WOODWINDS

Flute: William Kincaid, John Wummer
Oboe: John Delancie, Marcel Tabuteau
Clarinet: Anthony Gigliotti, Reginald Kell
Bassoon: Sol Schoenbach, Leonard Sharrow

BRASSES

Trumpet: Maurice Andre, Roger Voisin
Horn: Phillip Farkas, Mason Jones

VOCALISTS

Soprano: Maria Callas, Eileen Farrell, Kirsten Flagstad,
Leontyne Price
Alto: Marian Anderson, Maureen Forrester
Tenor: Franco Corelli, Jan Peerce, Richard Tucker
Bass: Dietrich Fischer-Dieskau, Jerome Hines,
Robert Merrill, William Warfield

PIANO

Van Cliburn
Walter Gieseking
Vladimir Horowitz
Artur Rubinstein
Ruth Slenczynska

ORGAN

E. Power Biggs
Marcel Dupre
Jean Langlais
Helmut Walcha

MATERIAL 3

A performer must be sensitive to musical sounds so that he can look at a composer's notes and know how to bring them to life. He must be able to sense the composer's musical intentions even if the notes themselves only give hints.

Sensitivity is what enables the performer to solve all the problems presented by the inaccuracies of a musical score. How loud? The performer senses how loud. How fast? The performer senses how fast. The combination of sensitivity and craftsmanship enables the performer to do everything the composer intended.

Every performer is an individual and every performer is different from every other performer. So, to his craftsmanship and sensitivity, the performer adds another quality--imagination.

No two performers' treatments of a piece will sound exactly alike. We would not want them to sound exactly alike because we expect the performer to use musical imagination. A performer's imagination must never be in conflict with his sensitivity. No self-respecting performer will disregard the composer. It is possible to add appropriate imagination, and just enough so that the performance becomes a blend of the composer's ideas and the performer's individual statement of those ideas.

ACTIVITIES

1. Assign short paragraphs from a textbook or reader, or a verse of a song in a song series. Ask for imaginative interpretation. Send 4 or 5 students out of room, to come in and read one by one. Note differences in imagination.

2. Choose songs from song series. Ask class for suggestions for imaginative interpretations. Does the suggestion take into account the intention of the music?

MATERIAL 4

How can we tell if a performer is doing a good job? By judging his performance on the basis of craftsmanship, sensitivity, and imagination. If we know what good craftsmanship is, if we know how a piece of music should sound according to how the rest of the music of that composer and other composers like him sounds, if we can sense the appropriateness of the performer's use of imagination, we can then say "That is a good performance," or "That is a bad performance." If we do not feel qualified to make such judgments, we ask the opinion or read the opinion of a person who is an expert in making such judgments. Music critics, who write columns on music for the newspapers, are such people. Long training and long experience qualify them to make very difficult judgments about the quality of performances.

Even the experts in such matters can disagree. One will say that such and such a performer is better than so and so. Another will say that the first critic is mistaken. Another might say that both the others are wrong--_he_ is right. If we are sure that all three critics are _really_ experts, we can only conclude that their disagreement reflects their differences in taste. We must then make our own judgment according to our own taste. We can _improve our taste_ by (1) listening carefully to different performances of music, keeping in mind the factors of craftsmanship, sensitivity and imagination, (2) seeking the advice of experts, and (3) learning more about the art of music itself.

ACTIVITIES

1. Ask students to bring in music critics' columns from local newspapers and/or magazines such as Newsweek, Time, Saturday Review. Discuss the critics' concerns: what they write about, what judgments they make.

2. Ask for a performance by a student preparing a solo. Everyone writes a "criticism," a few words about (1) craftsmanship, (2) sensitivity, (3) imagination. Read criticisms aloud to compare results.

3. Write criticisms about two performances of the same piece. Use student performers or two groups singing a single selection from song series. Use craftsmanship, sensitivity, imagination as criteria for judgment. Compare criticisms for agreement, disagreement.

MATERIAL 5

Some composers make musical sounds directly, without the assistance of a performer. The Jazz musician is both composer and performer, since his performance is a "composition" made up while he is performing!

In recent years several techniques have been developed which use machines instead of performers. One, called a "Synthesizer," can make a great many sounds at the direction of the person running it. The composer can use this machine as if he were "performing" on it, thus doing away with his dependence on someone else to perform his music.

LISTENING

BABBITT, COMPOSITION. Play this recording as an example of music made without an intermediary.

MATERIAL 6

Another technique is to manipulate sounds put on recording tape, through various kinds of electronic equipment run by the composer. Again, the composer becomes a performer, and his "instrument" is the machine.

LISTENING

USSACHEVSKY, PIECE

MATERIAL 7

These techniques are new and different. We must remember that there is no rule which confines a composer only to traditional sound-making devices. Every musical instrument is a sound-making "machine." There is nothing about instruments or the voice which make them the only sounds to be used for music. If the composer's job is to capture in sounds the way life feels to him and what he understands about the way feelings go, then he is free to use whatever sounds he finds useful.

No one can tell whether machine-made music will become more used by composers. But since some music is now being made this way we cannot ignore it. Our task is to learn more about all of the art of music. The more one learns about all of music, the more one can enjoy all of it.

MATERIAL 8

The conductor is a special kind of performer. He does not actually make sounds himself, but directs the efforts of a group of performers making the sounds. Small groups of players or singers do not need someone to direct them because they can keep track of their own part in relationship to the few other parts. But when a larger number of players or singers are involved, someone is needed who can keep track of every part and make sure that everything fits together.

Up to around 1800, when performing groups were small and rhythms moved within a steady beat, the conductor was not so necessary as he has become since orchestras, bands, and choruses have become very large and musical rhythm has become more complex. When a group is small--say, a string quartet--the individuals can get to know each other's style of playing well enough so that they all sound alike and the musical effect is a unified one. With the large number of individuals in an orchestra or band or chorus, a single individual is needed to mold all the different musical imaginations into a single interpretation.

ACTIVITIES

1. Project an overhead projector or pass around a full conductor's score, perhaps borrowed from band, orchestra or chorus libraries. Point out interpretive markings on each line of score. Discuss conductor's problem of molding all parts into a unified whole with a single interpretation.

2. If the class can sing in parts, assign task of conducting to various students who must balance all parts into a good blend.

MATERIAL 9

Aside from the growth in size of performing groups, the changes in music from "steady-beat" rhythm to a more uneven kind of rhythm made the conductor essential. If there is no steady beat to follow, a large group of players or singers can "fall apart." This also applies to loudness or softness, balancing of parts, when to get faster or slower, how much accent to use, etc. With every performer making his own decisions, music would sound chaotic. The conductor becomes the unifying element. When listening to an orchestra, band or chorus, one is actually hearing the composer's music as it is made into sounds by the performers and organized into a unified whole by the conductor. This is a triple process of creation, involving three different musical acts--composing, performing and conducting. The fascination of this triple process is matched by few other human endeavors. No wonder there is so much excitement in a concert!

ACTIVITIES

1. Choose songs from song series which involve tempo changes. Try singing with no conductor.

2. Do the same for songs involving dynamic changes, accents, cut-offs, etc. If possible use part-songs to include matters of balance and entrances. Ask class to sing with no conductor and observe results. Conduct same songs to illustrate unifying power of conductor.

MATERIAL 10

The same attributes which are necessary for the composer and performer are necessary for the conductor. He must have a high level of craftsmanship, which, for him, consists of the ability to hear in his mind every bit of the music in the composer's score, and to be able to guide his performers, through skillful bodily movements, in the translation from score to sound.

ACTIVITIES

1. Demonstrate and practice standard conductor's patterns.

2. Assign conducting of various songs to individuals. Emphasize importance of starting together, ending precisely together, guiding changes of tempo, etc. Note differences in individual styles of movements.

MATERIAL 11

The conductor must be sensitive to the music of every composer whose pieces he performs, so that every performance is true to the way the composer would have wanted it to sound. With his sensitivity must be blended his imagination, so that each piece of music comes alive and is performed with interest and vitality.

LISTENING

On the following call charts, major expressive marks from the score have been included. Play several different recordings of each, to illustrate differences in sensitivity and imagination from conductor to conductor.

CALL CHART

HOWARD HANSON, SYMPHONY NO. 2 ("Romantic"), I

Meas #	Call #	
1	1	p <> : soft, increase and decrease
2	2	p <> : soft, increase and decrease
3	3	mp <> : moderately soft, increase and decrease
4	4	mp <> : moderately soft, increase and decrease
5	5	mp <> : moderately soft, increase and decrease
6	6	mf crescendo: moderately loud, getting louder
8	7	f sempre crescendo: loud, always getting louder
9	8	f < : loud, getting louder
12	9	< ff: crescendo to very loud
14	10	diminuendo: decrease volume
16	11	p-diminuendo: decrease volume morendo ritard: slowing up
19	12	fp < : loud chord, decreasing then increasing
19-20	13	ff < : very loud and increasing
21	14	sfz < : very loud chord, increasing
22	15	ff: very loud
24	16	ff/sfz: very loud over strong chord
26	17	crescendo: gradually increasing sound
31	18	f: loud
35	19	< ff: increase to very loud
39	20	crescendo: increasing sound
43	21	ff/sfz: very loud over strong chord
44	22	> ritard: decrease sound and slow up
45	23	p - a tempo: soft and original tempo
52	24	mp: moderately soft
58	25	< mf: increase to moderately loud

CALL CHART

HANSON, SYMPHONY NO. 2, I - page 2

Meas #	Call #	
60	26	f < > : loud and increase, sudden decrease
63	27	mf: moderately loud
74	28	crescendo < sfz: get louder to very strong chord
81	29	f > ritard: loud, decrease and slow up

CALL CHART

HAYDN, SYMPHONY NO. 101 IN D MAJOR ("The Clock"), I

Meas #	Call #	
1	1	adagio: slowly p: < : quiet and increase
3	2	f > p: loud and taper to quiet
7	3	p < > : quiet, a brief increase, then decrease
10	4	dim...pp: lessen volume to very quiet
18	5	sf: single note accent
19	6	sf: single note accent
20	7	sf > p: accent and decrease
24	8	presto: very fast and lively p: softly
33	9	f: loud
37	10	sf: accent (four times on the down beat)
49	11	p: quietly
53	12	f: loud
73	13	sf: accent (in violin section)
75	14	sf: accent (in violin section)
80	15	p: quietly
90	16	> p: decrease to quiet
94	17	p < > : increase from soft and taper off
98	18	f: loud
104	19	cresc...ff: increase to very loud
111	20	sf, sf, sf: accents
REPEAT TO CALL #8		
122	21	p: quiet
149	22	p < f: from soft to loud

CALL CHART

HAYDN, SYMPHONY NO. 101, I - page 2

Meas #	Call #	
154	23	sf, sf, sf, sf: a series of accents
167	24	sf: accent
173	25	f...ff: loud to very loud
186	26	cresc.: increase
190	27	f < ff: loud to very loud
197	28	pp: very soft
211	29	< f < ff: increase to very loud
219	30	p: soft

CALL CHART

BEETHOVEN, SYMPHONY NO. 3 IN Eb MAJOR ("Eroica"), I

Meas #	Call #	
1	1	Allegro con brio: lively with spirit f: loud
3	2	p: soft
7	3	cresc.: increase
10	4	> p: decrease to quiet
13	5	cresc.: increase
15	6	p: quiet
22	7	cresc...fp: increase, hit climax note, decrease
25	8	sf, sf, sf: a series of accents
35	9	cresc.: increase
37	10	ff: very loud
45	11	p: soft
55	12	ff: very loud
57	13	p < > : soft, increase, decrease
61	14	cresc.: increase
65	15	f: loud
81	16	ff: very loud
84	17	p, cresc.: soft and increase
87	18	p, cresc., sf > p: soft, increase and accent, decrease
93	19	p < sf > : soft, build up and accent, decrease
96	20	< > : slight increase and decrease
99	21	pp: very soft
103	22	cresc.: increase
109	23	f...sf...sf: loud, with a series of accents
113	24	ff: very loud
132	25	p...sfp: quiet...accent and decrease immediately
140	26	cresc...ff: increase to very loud

ACTIVITIES

1. Assign songs to be conducted by individuals. Emphasize interpretive marks and necessity for care in carrying them out. Each conductor must make clear to class, by words and movements, just how he wants each expression mark to be performed.

2. Choose songs from song series to be conducted by individuals in imaginative ways. Does the interpretation take into account the intention of the music? If not, point out how the music becomes something it is not supposed to be.

MATERIAL 12

Conducting is not a simple thing to be able to do, and those who are highly successful--conductors of major performing organizations--are awarded the same praise and glamour as the most famous performers. Some people go to a concert not so much to hear music as to watch a famous conductor in action! Ideally, a concert should be a blend of fine music, played and sung by expert performers and directed by a master conductor. Such a concert is an unforgettable experience, for one is present at a triple act of creation going on in front of one's very eyes! While it is often possible to hear the same music on a record, the excitement of actual creation is lost. A live performance has the element of immediate creation, and the excitement and wonder which creation always makes us feel.

ACTIVITIES

1. Ask students to make a list of famous conductors of orchestras, choruses and/or bands. Listen (out of class) to several performances by the same conductor and/or the same piece by several conductors. Reports (written or oral) on life of a conductor may be made by interested individuals.

Examples of famous conductors:

ORCHESTRA	CONDUCTOR
New York Philharmonic	Leonard Bernstein
Boston Symphony	Erich Leinsdorf
Cleveland Symphony	George Szell
Philadelphia Orchestra	Eugene Ormandy

FAMOUS ORCHESTRA CONDUCTORS OF THE PAST

Serge Koussevitzky
Arturo Toscanini
Bruno Walter

CHOIR	CONDUCTOR
Robert Shaw Chorale	Robert Shaw
Roger Wagner Chorale	Roger Wagner
The Pennsylvanians	Fred Waring
The Mormon Tabernacle Choir	Richard Conte

CONCERT BAND	CONDUCTOR
The Goldman Band	Richard Franko Goldman
The Band of America	Paul Lavalle

FAMOUS CONCERT BAND CONDUCTORS OF THE PAST

John Phillip Sousa
Edwin Franko Goldman
Patrick Gilmore
Albert Austin Harding

C. The Listener

MATERIAL 1

When a composer makes a musical work he goes through a double process--expression and discovery. His work is a record of how he feels about life and a means by which he learns more about how life feels. When he has finished a piece, it contains, in its sounds and their relationships, some of the composer's understandings about feelings and some of what he learned about feelings by composing that particular piece. He composes because he wants to give form to how he feels about life, and also to explore, through tones and their relationships, new feelings about life.

Composers and other artists are driven by the need to express and to explore. They find deep satisfaction in the process of embodying their insights about life in tones or colors or shapes or spaces or words or movements. They also find deep satisfaction in learning more about life through tones, colors, shapes, spaces, words, movements.

Artists find so much satisfaction and fulfillment in creating works of art that they want others to share in the satisfaction and fulfillment by reacting to the works they have made. They are concerned that the people who react to their works are able to get from the works all the understandings and insights the works contain. They hope that people will be able to do this by reacting properly to the works of art they have made.

This course is designed to help the student get from music the insights and understandings put there by great composers. We hope that students will learn more about how these composers felt about life, and will also learn more about how life feels to them.

We do not usually think of feelings as being "learnable," as facts and ideas are learnable. But it is possible to learn about feelings. That is what art is all about. Art teaches how to feel. It helps people to feel things which cannot be felt in any other way, and to feel these things deeply and strongly. The more we feel, and the more deeply we feel, the more we are alive and the more we understand about life.

How can students learn about feelings by listening to music? There are several different ways to listen to music. Some ways are helpful for learning about feelings and understanding the composer's ways of feeling. Others are not helpful for this purpose. One non-musical response is to make up stories while listening. Many people have the idea that music is supposed to be the background for dreaming up fantasies. Whenever a serious piece of music is played, such a person will try to fit a story to it. He will think of a storm at sea or of a "haunted house" or of a gay picnic or of witches or princesses or wars or parades. If the music suggests no story, he is likely to be bored or to wonder what the piece is all about. This person does not really listen to what is going on in the music, but follows his own thoughts into a world of imagination.

No composer wants listeners to ignore his music and go off into worlds of their own. He wants the listener to really listen and to feel the way the music moves. If a person is busy making up stories he cannot possibly be listening to the music.

Some music does tell a story. Such music, called "program music," can be enjoyed partly for the story and partly aside from the story. The story is never enough by itself to make the music interesting, because musical tones are not very good at picturing things or describing things. It would be impossible for music to describe such a simple thing as getting up in the morning, dressing, and having breakfast. Musical tones cannot tell us about the everyday world we live in, and are not very good at telling a made-up story.

LISTENING

Lack of Specificity in Music:

Play three to five minutes of each piece without giving the titles. Ask students to comment on what the "story" or "program" might be. Then give the title and a brief summary of the programs. Make a point of the lack of agreement in the students' responses.

Examples:

1. Vivaldi, "Spring"
2. Berlioz, Fantastique, I (largo section), IV
3. Debussy, "Sails", "Footsteps"

MATERIAL 2

The listener cannot learn about how a composer felt about life or how life feels if he concentrates on things outside the music itself. Even if the music tells a story, it is not so much the story that is important as it is the musical sounds themselves. It is in the musical sounds that the composer has put his understandings about life, and it is from the musical sounds that the listener can receive understandings about life.

Some listeners do not make up stories, but instead think about things which the music reminds them of. The music slips into the background, and the listener goes off into reflections and musings about his life at home, his friends, schoolwork, a party, last week's ballgame. Thoughts flit through his mind, sometimes important and sometimes trivial. The music itself has become merely a background. It is not really listened to, but used as a background for thinking about things other than itself.

As with the listener who makes up stories, the composer would be unhappy with the listener who thinks about other matters than the music. The composer's ideas are in the music, not in the mind of the listener. So he wants you to listen to his music. There is no other way to share his ideas.

Some listeners assign a mood to a piece of music and then assume that the music is intended to make them feel that particular way throughout the piece. They will say, "This is happy music," and will attempt to feel happy while that music is being played. Or "This is sad music," and switch to feeling sad. Again, the listener is not really paying attention to the music itself, but is using the music as a background for slipping into a mood.

Composers who write important music are not interested in creating moods. There is nothing wrong with "Music to Eat By," or "Music to Watch a Fire By," or "Music to Make Housework Easy." But we cannot learn about feelings from such music, which only deals with gross, generalized kinds of moods--happy, calm, sad, etc. The feelings a serious composer deals with are not capable of being expressed in words. There is no music which expresses simply love, hate, fear, or envy, although "mood music" does come close to giving a general mood, such as calmness. The serious composer, however, is exploring very subtle and very fleeting feelings, which have no single word or single mood to describe them. Musical feelings can only be felt by hearing them in actual musical sounds. They are very complex and cannot be translated into words. These feelings are the ones which give us understandings about how life feels. These are the feelings a composer wants you to have, so you can share his feelings with him through his music.

ACTIVITIES

Ask the class to name emotions. You will find that after quickly listing obvious ones (love, hate, fear, anger, etc.), it will be extremely difficult to think of others. This is because words, being "labels," are very ineffective for naming feelings, which are never static and never entirely separable into a single thing a word can name.

Put names of emotions suggested by class across top of blackboard, such as

LOVE HATE ANGER ENVY HAPPINESS SADNESS

Point out that there are millions of possible feelings which might go under each "category" of emotions, such as Love. Also, each category is related to each other category: a particular feeling usually has some of love, happiness, sadness, envy, etc., all mixed up in it.

Emotions are nameable. They are really categories under which whole worlds of feelings can be put. Feelings themselves are not nameable. They cannot be pinned down by a word because they are less a specific "thing" than a movement.

Artists explore feelings--the whole world of possibilities of reaction under categories of separate emotions:

Emotions: LOVE HATE ANGER ENVY HAPPINESS SADNESS

Feelings: Every possible way to feel any and all of the above.

MATERIAL 3

So far we have described listeners who tell themselves stories, who think about daily activities, or who feel particular moods. All listeners probably do some of each as they listen. There is nothing wrong with any of them. But there is also nothing one can learn in school about any of them. They do not require any skill, knowledge, or musical understanding. Anybody can do them any time and any place. All that is needed is some sound, and it is not too important how good the sound is as long as it can fade into the background and leave us to ourselves.

Before describing the kind of listening we are going to try to develop in this course, another unhelpful kind of listening should be mentioned. This is the kind which pays attention to all the ins and outs of the process of making music, but, again, does not include much actual listening to the music itself. A listener of this type at a concert will watch the conductor's motions and the movements of the players and singers. He will notice how the musicians are dressed and their facial expressions. He will comment on how the trumpet player hit a sour note or the pianist missed a beat. He will notice the violinist's vibrato or the clarinetist's technique. He is so busy watching the spectacle of music-making and listening to the techniques which go into music-making that he has no time to really listen to the music itself.

As with the other kinds of unhelpful listening, this last one is perfectly permissable and enjoyable. We should all be aware of what is happening at a concert and of the techniques of making music. However, our concern in this course is to help students listen to music as the composer of the music would like them to listen. He has gone to a great deal of effort to create certain combinations of sounds which he hopes people will hear and feel. Our job is to hear the music itself and to feel the way it makes us feel.

The first step is a kind of response which is based on the surge and flow of the musical sounds themselves. Musical sounds have a great effect on us. Some are extremely pleasant--they wash over us and make us feel as if we were taking a warm bath. This kind of sound has the effect of relaxing us.

LISTENING

Relaxing Music:

Much music is recorded for the purpose of providing background atmosphere. It is usually designed to be used while doing something else: music for dining, ironing, etc. Below is a list of recordings, some of which pupils might own. Ask for these or other examples of "relaxing" music to be brought to class for a short listening session.

"Relax"-type recordings readily available:

Boston Pops:	HEARTS IN 3/4 TIME MUSIC FOR A SUMMER NIGHT STAR DUST
Capitol Orchestra:	NIGHTFALL SERENADE
Ray Charles Singers:	AUTUMN MOODS LAZY SUMMER AFTERNOON
Percy Faith:	EXOTIC STRINGS
Jackie Gleason:	MUSIC TO MAKE YOU MISTY
Andre Kostelanetz:	ROMANTIC STRINGS
Mantovani:	ROMANTIC MELODIES
Melachrino:	MUSIC FOR READING MUSIC FOR RELAXATION MUSIC FOR DINING
101 Strings:	FLY ME TO THE MOON
Frank Sinatra:	TONE POEMS OF COLOR
Fred Waring:	LULLABY TIME
Lawrence Welk:	SWEET AND LOVELY
Hugo Winterhalter:	WISH YOU WERE HERE
Victor Young:	SOFT LIGHTS AND SWEET MUSIC

MATERIAL 4

While some sounds can relax us, other sounds can have the effect of stimulating us. Strong, driving rhythms can work the listener up until he becomes extremely excited. This too can be very pleasant. Serious composers, as well as rock-and-roll groups, take advantage of this power of sounds to excite the listener.

LISTENING

Rhythmic Excitement:

Strong, driving rhythms can have the effect of excitement. All composers utilize this rhythmic power of sound.

Bartok, Music, II, IV

Beethoven, 5, I

William Schuman, 3, IV (1st 2-1/2 min. of movt. Ending of Symphony.)

Capitol, Miles Davis, "Move"

Copland, El Salón (Finale)

MATERIAL 5

Some sounds have the power to irritate. They clash on our ears and make us want to hear smooth sounds to soothe us. Composers are very skillful at using clashing sounds (dissonances) to create tensions. Some music is made almost entirely of clashing tones, some music has almost none. All music of any real value has some "irritation" in it, because some of it is needed to keep us musically aware and active. Without clashes of sound we would either fall asleep or become bored.

LISTENING

Dissonance is an important means at the composer's disposal for understanding and exploring how life feels to him.

Alban Berg, Lyric Suite, III, Trio

Gesualdo, O vos, and Io pur respiro

Bartók, Music, IV (meas. 150-183)

Morley, "Leave this tormenting"

Beethoven, Quartet, V

Modern Jazz Quartet, Third Stream Album, "Conversation"

MATERIAL 6

Reacting to music by feeling only the excitement or the relaxation or the tension of the sounds is just the first step in musical listening. This kind of listening is not very active or involved. It requires little thought and no effort. It is more a matter of listening with the skin than listening with the mind. If we are to really listen as a composer would wish, our mind must take an active part.

In musical listening such as we are going to try to develop in this course, the mind and the feelings will play equal parts. The mind must concentrate on the melodies, rhythms, harmonies, tone colors, textures, and forms which the composer has manipulated to create a musical structure. The listener must concentrate on each melody, rhythm, harmony, tone color, and be able to hear how each of these relates to each other and how all of them are organized into a complete structure. Ideally, we would be able to hear so much that every melody, rhythm, harmony, and tone color created by the composer would be heard in relationship to every other melody, rhythm, harmony, tone color. The entire piece of music, no matter how long or involved, would be understood in every part. We would have heard everything the composer did with every bit of the music, and how every bit related to every other bit. And for each bit of music we would have felt the way the music made us feel.

Naturally we do not expect everyone to be able to reach such a high level of listening all the time, but everyone can listen this way at least part of the time. This kind of listening requires great concentration. A person must become engrossed in the music with his mind and involved with his feelings. He must take an active part in the music by focusing his entire attention on the music and by reacting to everything that is heard.

LISTENING

Listening for Concentration:

For practice on musical concentration, play selected works. Before each, remind students to clear everything from their minds and concentrate exclusively on the musical sounds and on what those sounds are doing.

Barber, Adagio

Bach, Little Fugue

Mozart, Eine Kleine, I (Allegro)

Stravinsky, Symphony, II (Fugue)

Beethoven, Quartet, IV

John Coltrane, "My Favorite Things"

MATERIAL 7

This course is designed to help the student listen in an active, involved way. While it might be difficult to concentrate on the music at first, it will be easier to do as students learn what to concentrate on, and as they gain experience in musical listening. The more one can hear in music, the more engrossing and fascinating it becomes.

The more students hear in the music, the more they will be able to feel. A person cannot feel what he cannot hear. So, as we explore what music is made of, we will be able to both hear more and feel more, and will begin to get from music all the rich, satisfying experiences it is capable of giving.

In our discussion of music so far we have said nothing about "liking" music. Composers are not really very interested in whether you "like" music, if by "liking" it is meant that you find their music pleasant and easily enjoyable. Composers have a great deal more in mind than amusing the listener or giving him a simply pleasant, "likeable" experience. The composer is exploring, through sounds, his feelings about life and new feelings about life. This is an important matter, and he feels that it is important for people to share his understandings through his music. This sharing of understandings through music has been found to be a highly rewarding and fulfilling experience for human beings for as long as human beings have existed. We want to help the student to be able to share musical understandings, because this kind of sharing makes a person more fully a human being.

So, whether the student finds music "pleasant" is really beside the point. Some music will be immediately appealing, and some will not. The student will never be asked, in this course, whether or not he "likes" a particular piece. He will be asked, instead, whether he hears certain things in the music.

We have also not said anything so far about popular music. (We do not include Jazz in the category of popular music because Jazz is a serious art-form.) Some people have the idea that popular music is "bad," and that serious, or concert music is "good." Some people also have the idea that you can only enjoy one of these kinds of music--that if you enjoy popular music you cannot possibly enjoy serious music, and vice versa.

We do not agree with either of these ideas. There is good popular music and bad popular music and good serious music and bad serious music. It is possible and desirable to enjoy both popular music and serious music. Learning more about serious music will probably have little effect on whether a person continues to enjoy popular music. Popular music and serious music serve different purposes, and there is no reason why one should interfere with the other.

We will not study popular music in this course because there is no reason to do so. No one needs the help of a course in school to enjoy popular music. A student can get all the enjoyment there is to get from popular music by himself, and nothing he does in school should interfere. As he learns more about serious music, the student might find that some types of popular music become more enjoyable than others. This is a personal matter. We are interested in helping the student get from serious music what serious music has to give. Popular music has its own values and he should have those, too. A person who is well-balanced musically will be able to get from _every_ kind of music whatever it has to offer.

Learning more about serious music and how to listen to it should have an effect on the student's ability to react to other art-works properly. The ability to concentrate on melodies, rhythms, harmonies, tone colors, textures, forms of music, and to react to them in a feelingful way, can have a direct effect on a person's ability to concentrate on the materials of the other arts and to react to _them_ in a feelingful way. Music is made of sounds and their relationships. If we hear the sounds the composer has created and feel the way they make us feel, we are listening to music properly.

Painting is made of colors, textures, lines, shapes and their relationships. If we see the painting as a complex set of relationships among these materials, and feel the way these relationships make us feel, we are looking at the painting properly.

Dance is made of movements of the body and their relationships. If we watch a dance by concentrating on the movements and how they relate, one to the other, and feel the way they make us feel, we are watching the dance properly.

The same process is in operation in all the arts. No matter whether it is a piece of music, a painting, a poem, a sculpture, the person reacting must be aware of exactly what is being done with the material, and must feel the way the material makes him feel. The combination of _perceiving_ and _reacting_ is the experience one should have from every work of art. The process is the same no matter what the art-form. So, if one gets better at this process by studying music, it is likely that one will be able to react to other kinds of art more properly.

It is possible to learn in school about the materials of music and how they are used. The more a student learns about these things the more he will be able to perceive in musical works. Our job is to help him perceive better.

But no one can tell a person how to feel or what to feel when he listens to music. Our feelings as we listen are personal. No one can say that one "ought" to feel one way or another when listening, because it is impossible to put musical feelings into words which describe the feelings. Even if a person could describe in words what he is feeling as he listens, telling someone about it would not make that person feel that way. And there is no reason why a person should feel the way someone else feels. Just as a composer explores feelings by creating music, the listener explores feelings by reacting to music. This kind of exploration is a private adventure. One can share the excitement and the satisfaction of the adventure with other people, but what a person actually feels will be his own personal business.

The student will never be told, in this course, to feel a certain way, and he will never be asked to describe what he is feeling. We will concern ourselves with hearing the music, and we will remind the student over and over that he is supposed to feel the way the music makes him feel. If we help him to hear more in the music he will be able to feel more. So the only thing we can do about his feelings is to point out the things in the music which can make him feel, and to remind him again and again to feel whatever the music makes him feel.

We can list the qualities which make a person a good listener. A good listener knows what to listen for in music. He knows that he is supposed to hear musical tones and their relationships. He knows he is not supposed to go off into dreamland where the music fades into the background and is not really listened to.

A good listener is able to concentrate on the music. He is able to become absorbed in the musical tones and what they are doing. He can keep his mind on the music itself and be aware of how various parts of the music relate to various other parts.

A good listener feels as the music makes him feel. He does not listen only with his mind, but uses his mind to allow him to feel more and more as he hears more and more.

A good listener will try to hear more in a piece of music every time he listens to it. He will listen to some pieces over and over, each time concentrating on things he might have missed before. He will use every listening opportunity to try to develop his ability to hear more in the music.

A good listener is open to new musical adventures. He is willing to be an explorer--to try out new musical sounds and new musical feelings. He does not limit himself to a few old favorites, but seeks out new music and new musical ideas.

Finally, a good listener does not make snap judgments about music. He knows that music is a complex art which deals with complex matters--the way life feels and the way feelings go. So he does not flit from piece to piece, saying "I like that" or "I don't like that." He tries to hear all he can and to feel all he can. If he can hear a great deal which is of musical interest, and if this hearing makes him feel in a satisfying way, the music has been valuable. As he gets more skillful at being a good listener, he can begin to measure the value of one piece against another. His judgment can then help him select valuable music to listen to.

The material of this course should help the student become a better listener. Because of what he learns, he will be able to go on improving his listening ability in the future. The student will also improve his ability to react properly to the other arts. The better one becomes at this, the more one discovers about how it feels to be a human being. This kind of discovery has always been regarded as being among the most important and satisfying that people can make.

II. HOW DOES MUSIC DO WHAT IT DOES?

INTRODUCTION TO PART II

We now have some answers to the first major question of this course: What does music do? Music captures in sounds and their relationships 1) the way a composer feels about life and 2) new feelings about life which he discovered as he composed. If we hear the sounds and how they relate one to another we can learn more about how life feels by actually feeling in new ways.

Music teaches us how feelings go through sounds which move as feelings do. Just as feelings move from tenseness to relaxation, activity to rest, anticipation to resolution, so musical sounds move from tenseness to relaxation, activity to rest, anticipation to resolution.

Our job now is to find out exactly how music moves as feelings do. In this section of the course we will explore how the moving musical line is made to be expressive--that is, how it allows us to understand and explore feeling. We will listen to a great many musical examples, each intended to illustrate a specific expressive device. We will engage in a great many activities, each intended to make clear what the expressive device consists of.

The characteristic material of music--sounds and their relationships--is made up of four basic elements and two means of organizing these elements. The four basic elements of music are:

TONE COLOR - the sounds of music
RHYTHM - the organization of movement
MELODY - the organization of series of tones
HARMONY - the organization of tones sounded together

The two means of organizing the four elements are:

TEXTURE - the organization of melody and harmony
FORM - the organization of all the elements

In this section of the course, we will explore the expressiveness of the musical elements--how they can make us react in feelingful ways.

A. Tone Color

MATERIAL 1

The first musical element we shall explore is tone color. The phrase "tone color" is not very accurate because tones do not have color. What the word "color" refers to in music is the distinctive quality of different sounds.

We can recognize types of voices (soprano, alto, tenor, bass) and various instruments, because each type of voice and instrument has a particular quality of tone. Musicians have borrowed the word "color" from painting and use it to describe the different qualities of musical sounds.

Composers must decide precisely which tone colors they want to use in their music. Every tone color and every blend of tone colors has a different expressive effect. A piece of music has an entirely different effect if sung by different types of voices or played by different instruments.

LISTENING

To illustrate the difference in expressive effect of the same music played by different tone colors, choose from the following recordings:

1. Bach, Toccata
    - E. Power Biggs, organ
    - Stokowski, orchestra
    - Ormandy, orchestra
2. Bach, Italian Concerto
    - Landowska, harpsichord
    - Casadesus, piano
3. Mozart, Eine Kleine
    - Solisti-di-Zagreb, string orchestra
    - Budapest String Quartet
4. Debussy, Afternoon
    - Orchestra
    - Copland, piano

ACTIVITIES

1. Choose songs from your song series which can be sung by boys alone, girls alone, both together. Point out differences

in expressive effect.

2. Several paintings have been illustrated in differing color versions. Black and white pictures of color paintings can be contrasted with prints of the originals.

MATERIAL 2

As we listen to music we must concentrate on the various tone colors and how they are related to one another. Since each color has a different quality, each color will make us feel a bit differently.

Another attribute of tone color, aside from its quality or kind of sound, is dynamics or amount of sound. Loudness or softness has an important effect on how the sound feels. As we listen we must be aware not only of different kinds of sounds, but also of differing amounts of sound and the expressive effects loudness and softness have.

In our awareness of both quality (kind of sound) and dynamics (amount of sound), we must be sure to notice how the music changes from quality to quality and from dynamic to dynamic. It is this ever-changing nature of musical sound which is similar to the ever-changing nature of feelings. Just as feelings move, so music is in motion. Tone quality and dynamics are important elements in the composer's stock of materials for understanding and exploring feelings.

Here is an outline of what we will study about tone color:

TONE COLOR
(The sounds of music)

QUALITY (Kind of Sound)

Medium
- Voice
- Groups of Voices
- Instruments
- Groups of Instruments
- Other Sounds of Music

Use of Medium
- Usual------Experimental
- Thick------Thin
- Low Pitch------High Pitch

DYNAMICS (Amount of Sound)

- Soft------Loud
- Crescendo
- Decrescendo
- Accents

MATERIAL 3

The tone color a composer chooses for a particular piece is called the "medium." The medium of the human voice is probably the oldest of all. The human voice is a versatile and expressive medium for making music, and most composers have used it at one time or another in their works.

Voices are classified into types according to highness and lowness. The high female voice is called "soprano." The low female voice is "alto." In between is the type of voice not high enough to be soprano or low enough to be alto. This type is called "mezzo-soprano" (half-soprano).

The high male voice is called "tenor." The low male voice is "bass." The in-between voice is "baritone."

Other words which describe voice types are "contralto" (just about the same as alto), bass-baritone (part bass and part baritone) and "basso-profundo" (very deep bass).

Some sopranos become highly proficient at using their voice in a particular way. The "coloratura" soprano specializes in agility and flexibility in the high range. The "dramatic" soprano concentrates on fullness of tone and dramatic use of the voice. The "lyric" soprano specializes in the beauty of tone itself and its use in smooth, flowing ways.

Tenors also specialize. "Lyric" tenors are those who take advantage of the sheer beauty of their voice, as lyric sopranos do. The "Irish" tenor is a lyric tenor. The "tenor robusto" (robust tenor) has power to spare and delights in using it. The "dramatic" tenor or "heroic" tenor has a big voice which he can use in dramatic ways.

Here is a short outline of voice classifications:

SOPRANO (coloratura, dramatic, lyric)
    mezzo-soprano
ALTO

TENOR (lyric, robusto, dramatic)
    baritone
BASS

LISTENING

Illustrations of basic voice categories:

1. Soprano - Handel, Messiah, "He shall feed his flock"
   Wagner, Liebestod
   Webern, Three Songs
   Schoenberg, Pierrot
   Puccini, La Bohème, Act I, "Mi chiamano Mimi"

2. Alto - Handel, Messiah, "O Thou that tellest good tidings to Zion," "He was despised"

3. Tenor - Handel, Messiah, "Every valley"
   Puccini, La Bohème, "Che gelida manina"
   Bach, Cantata 80, #6 (tenor recitative)

4. Bass (Baritone) - Schubert, Die Schöne (Fischer-Dieskau)
   Bach, Cantata 80, #3 (bass recitative)
   Mozart, Don Giovanni (catalogue aria)

ACTIVITIES

The opportunity to test voices in the class can be incorporated into the listening-activity program while hearing recordings of various voice types. Ideally, each voice should be heard alone, but class size and time allotment often work against this. To expedite this and still make the point, have all the girls sing on "ah" from G above middle C to the octave above. Ask for a show of hands of those for which the high F or G was difficult. Have this group sing down from G to the octave below middle C. If they can average most of the lower notes, let them become the altos (the sopranos being those for whom high F and G was relatively easy). Now ask the boys to sing down from middle C to the octave below. Let the ones who can make it be the baritones. Those who could not get that low can be tenors. Ask the class to listen for the differences in voice quality among the groups.

MATERIAL 4

Voices have been used by composers in every possible combination and in all sizes of groups, from duets to full choruses of hundreds of voices. Some of the common groupings of voices are:

Duet - 2 voices
Trio - 3 voices
Quartet - 4 voices
Choir - group of voices used in a church
Chorus - group of voices not connected with a church
Choral music - any music for groups of voices
A capella - without accompaniment, voices with no instruments

Some common names of music written for voices are:

Song - short piece for single (solo) voice, usually with instrumental accompaniment
Lied - German word for song
Chanson - French word for song
Aria - long, elaborate song, used especially in operas
Song cycle - group of related songs
Plainsong - kind of chant, sung primarily in Catholic Church
Madrigal - song for small group of singers; most were written from about 1250-1750
Mass - music sung for service of Catholic Church
Cantata - music for voices and instruments in several movements; most cantatas were written from about 1600-1750
Oratorio - large dramatic work for voices and instruments, serious in nature, and performed without the scenery, actions, costumes, etc., used in opera
Opera - drama set to music, using singing instead of speaking

LISTENING

Mozart, Requiem, #3. Bass enters first, followed by tenor, alto, then soprano. All four voices combine. This is a good exercise for identifying the four basic voices.

Arias, duets, trios and quartets are available in Mozart, Don Giovanni; Puccini, La Bohème; Bach, Cantata 80; Handel, Messiah. For examples of plainsong use 2000 Years or HMS, Vol. I or Masterpieces. For madrigals use Morley and Gesualdo. For song cycles, use Schubert, Die Schöne; Mozart, Requiem, for example of Mass; Handel, Messiah, for Oratorio; Bach, Cantata 80, for Cantata.

ACTIVITIES

Various duets, trios, quartets are available in song series books for use by the class to illustrate various voice combinations.

MATERIAL 5

Musical instruments are mechanical devices for making sounds. Instruments were used by people as far back in time as historians know about. New instruments and improvements to older instruments are continually being made even today.

Since about the middle of the 18th century, musical instruments have been used by composers in a standard, well-accepted way. Instruments of four major families form the basis for most of the music written for groups, and a few others are used mostly for solos. Electronic instruments and electronic musical sounds, along with experimental ways of using traditional instruments, have given us new tone colors never imagined only thirty or forty years ago.

It is easy to become confused by all these new musical sounds. We must remember that composers always do the same thing when they compose--explore human feeling through tones and their relationships. No matter what tone colors are used for this purpose, music remains music as long as it is tonal presentation of patterns of feeling. So whether we are listening to traditional or experimental instruments, we can focus our attention on what is important about the instruments--their use as the producers of expressive musical sounds.

The four traditional families of instruments are the string, woodwind, brass, and percussion. We will consider keyboard instruments as a fifth family, and all the new means for producing musical tones as a sixth. Information about each family and practice in listening to each will help us become better at feeling the expressiveness of instrumental tone colors.

The violin group is the most important of the string family. It consists of the violin, viola, cello (full name--violoncello), and double-bass (or bass viol or contrabass). The viola is slightly larger than the violin and has a deeper, darker tone color. Its lowest note is five notes lower than the violin's. The cello is a very large violin which is played with its end resting on a peg on the floor between the knees. It sounds like a very deep and full violin. The lowest note of the cello is eight notes lower than the lowest note of the viola. The double bass is the largest and lowest of the violin family. Its end rests on the floor and the player stands or sits on a stool. Its lowest note is six notes lower than the lowest note of the cello.

Other common members of the string family are the harp and the various kinds of guitars and mandolins. These instruments are plucked rather than bowed, and are used by composers for special color effects.

LISTENING

The following examples are drawn from the basic music for this course. In addition to these examples, a great many can be chosen from other records (such as suggested in Hugh H. Miller, Introduction to Music, p. 61-71). Also, a great many special recordings exist which demonstrate all the instruments. It is important to remember that this unit must not be given an inordinate amount of time simply because there is so much material readily available. Within the time-span allotted to tone color, one must choose wisely to make the point and then go on to other matters.

Violin: Beethoven, Violin Concerto, III
Vivaldi, "Spring," II
Beethoven, Quartet, V
Mozart, Eine Kleine, II
Haydn, 101, II

Viola: Bartok, Music. All strings muted. Beginning. Viola solo; violin enters at meas. 5, cello at meas. 9, other violins at meas. 13.
William Schuman, 3. Beginning. Viola solo; violin enters at meas. 8, cello at meas. 15, violins at meas. 22.

Cello: Brahms, 2, I, II. Beginning.
Tschaikovsky, 5, II
Barber, Adagio. Several places.
Schoenberg, Pierrot, #19

Double Bass: Beethoven, 5, III
Bartok, Music, I

Harp: Berlioz, Fantastique, II
Debussy, Afternoon. Beginning.

Guitar: Webern, Three Songs
Capitol, Lennie Tristano, "Marionette"

MATERIAL 6

The woodwind family is made up of flutes, oboes, clarinets, bassoons, saxophones. Not all of these instruments are made of wood, but all of them are pipes with holes cut in them from top to bottom. The longer the pipe, the lower the pitch. Aside from the fact that all are blown and all have key-holes for changing pitch, there are few other family resemblances among the woodwind types. Because of the great variety of colors, they are extremely useful to composers, who can choose the particular colors they want by using the woodwinds singly or in various interesting combinations.

The flute group is made up of: 1) flute; 2) piccolo, which sounds eight tones higher than the flute, and occasionally, 3) the alto flute, which is larger than the regular flute and sounds four notes lower. There is also a bass flute, seldom used, which sounds eight notes lower than the regular flute. All flutes are played by blowing across a hole on the side of the tube near its end. This sets the air column in the tube vibrating and produces the sound.

Until about 1700 an older kind of flute, the recorder, was more popular than the one we know today. The recorder is blown through a mouthpiece at the end of the pipe. Recorders are often used to play music written before the modern flute became popular. But while the flute and all the other woodwinds have been improved with new instrument-making techniques and new mechanical inventions, the recorder remains just about what it was over 250 years ago.

The oboe group is made of: 1) oboe and 2) English horn, which sounds five notes lower than the oboe. Sound is made by blowing on two small pieces of cane which are shaped and held together in a special way. The cane vibrates, producing the tone. The same principle is at work when you blow on the pinched-together end of a soda straw. The cane device by which the oboe and English horn are played is called a double reed. The vibrating double reed gives these instruments a very distinctive tone color.

The clarinet family is made of: 1) clarinet; 2) Eb clarinet, which sounds four notes higher than the regular clarinet; 3) Eb alto clarinet, which is larger than the regular clarinet and sounds five notes lower; 4) bass clarinet, larger than the alto clarinet and sounding eight notes below the regular clarinet; and 5) contra-bass clarinet, which sounds sixteen notes below the regular clarinet. All the clarinets are played by blowing on a plastic mouthpiece onto which a single piece of cane (a single reed) has been clamped. The reed vibrates, producing the sound.

The bassoon group is made of: 1) bassoon and 2) contra-bassoon, which sounds eight notes lower than the bassoon. The bassoons use a double reed similar to the oboe, but much larger. The bassoon's tube is about eight feet long, so, in order to make it easy to be held by the player, the tube is doubled back on itself. The contra-bassoon has a tube over sixteen feet long so it is doubled back on itself four times.

The saxophone group is seldom used in orchestras but is an important tone color in the concert band and in jazz. The saxophones use a mouthpiece and single reed similar to the clarinets. They are always made of metal. The smallest common saxophone is the soprano, which is pitched like a regular clarinet. Next in size is the alto saxophone, sounding five notes lower than the soprano. The tenor saxophone is next largest, sounding four notes lower than the alto. The baritone saxophone is the largest in common use (the bass saxophone is rarely used) and sounds five notes lower than the tenor. The particular expressiveness of the saxophone tone color, which sometimes sounds surprisingly like the human voice, makes it a valuable instrument, especially to the skillful jazz musician.

LISTENING

Flute: Debussy, Afternoon. Beginning.
Schoenberg, Pierrot, #7
Haydn, 101, Trio of III
William Schuman, 3, Chorale

Piccolo: Schoenberg, Pierrot, #16, #18

Recorder: Telemann, Quartet

Oboe: Berlioz, Fantastique, III
Stravinsky, Symphony, II. Beginning.
Beethoven, 3, II. Beginning.
Bach, Cantata 80, #7 (Duet for alto and tenor, with English horn obligato)

Clarinet: Tchaikovsky, 5, I. Beginning.
Webern, Three Songs
William Schuman, 3, IV (Toccata, with bass clarinet)
Schoenberg, Pierrot, #9
Stravinsky, The Tale. Music to Scene II (clarinet with bassoon and trumpet)

Bassoon: Stravinsky, The Rite. Beginning.
Stravinsky, The Tale. Music to Scene II (bassoon with clarinet and trumpet)

Bassoon: Beethoven, 5, I
Copland, El Salón (with clarinet)

Saxophone: John Coltrane, "Summertime" (tenor saxophone), "My Favorite Things" (soprano saxophone)
Capitol, Coleman Hawkins, "Stuffy" (alto saxophone)

MATERIAL 7

The brass family is made up of the French horns, trumpets and cornets, trombones, tubas. All are made of metal and played with a cup-shaped mouthpiece at the end of the tube. The sound is produced by the vibrating lips of the player as he blows into the instrument. The lips perform the same function as the single or double reeds on the clarinet, oboe, bassoon, and saxophone. The brass instruments offer a great variety of tone colors for the use of composers, used singly or in combination with other brasses, or in interesting combinations with other families.

The French horn is a long, tapered tube wound up around itself for ease of handling. Three valves are used to open and close parts of the tube in order to change pitch. The player's right hand rests inside the wide bell at the end of the instrument, and can be used to produce some unusual tone colors. Horns are used either singly or, often, with three or four playing together. The French horn is especially versatile in that its color blends very well with both woodwinds and brasses.

The trumpet has a powerful tone which composers can call upon when needed. The cornet is similar to the trumpet but can be played with a softer tone color. Various kinds of mutes can be inserted into the ends of these instruments to give interesting variations. The bugle is a primitive trumpet, with no mechanical device to change the length of the tube. While all brass instruments depend on the tightness or looseness of the player's lips for changes in pitch, the French horn, trumpet, cornet and tuba all have devices which lengthen or shorten the tube, making pitch changes much easier.

The trombone comes in two sizes--tenor and bass. The bass is larger and sounds four notes lower than the tenor. Trombones change pitch by means of a slide which lengthens and shortens the length of the tube. Some trombones have a valve in addition to the slide. The tone color of the trombone ranges from soft and warm to blaring and brilliant.

The tuba is a large, low brass instrument, and is the bass of the brass family. Small tubas used in concert bands are the euphonium and baritone. The sousaphone is used in concert and marching bands. The low, rich quality of the tubas provides an important color.

LISTENING

French Horn: Tchaikovsky, 5, II. Beginning.
Beethoven, 3, Trio of Scherzo
Hanson, 2, II
Brahms, 2, I

Trumpet: Stravinsky, The Rite
Stravinsky, The Tale, I. Beginning.
William Schuman, 3, Chorale
Copland, El Salón
Handel, Messiah, #9, "The trumpet shall sound"

Trombone: Mozart, Requiem, #3
Capitol, Kai Winding, "Early Spring"

Tuba: Berlioz, Fantastique, V (Dies Irae)

MATERIAL 8

The percussion family is made of just about anything which will give an expressive tone color when hit, scraped or shaken. There are basically two groups: 1) membranes (the drums) in which a stretched skin is used to produce sound, and 2) plates and bars, in which the sound producers are not under tension as are the drums.

The membrane percussion instruments have a shell made of wood, metal, plastic, bamboo, gourd, etc. They can be in the shape of a cylinder, barrel, bowl, cone, or hour-glass. The membrane can be stretched over one or both ends of the shell. The snare drum has strands of wire stretched against the bottom membrane. These vibrate when the top membrane is struck, giving the snare drum its characteristic "sizzle." The tenor drum and field drum are large snare drums. The bass drum is the largest cylinder drum and has no snare. The kettle drums, or timpani, are bowl-shaped and have a membrane across the top of the bowl. This membrane can be stretched and loosened to give definite pitches. The timpani are the only drums tuned to actual pitches.

The plates and bars percussion instruments can be made of metal, wood, plastic, glass, bone, bamboo, etc. Some are tuned to actual pitches and some are of indefinite pitch. The xylophone is a set of wooden bars tuned to the same pitches and arranged in a similar way to the piano keyboard. The marimba is a lower extension of the xylophone with vertical tubes under wooden bars. The tubes amplify the sound of the wood. The vibraphone has bars of metal and tubes with a rotating device which gives the effect of vibrato. The bells, or Glockenspiel, are metal bars with no tubes to amplify the sound. The chimes are a set of tubes hung vertically on a frame. They are stuck on the end with a soft hammer, producing a sound like church bells.

Plates and bars of indefinite pitch include: 1) cymbals, 2) the gong or Tam-Tam, which is a large, shallow metal plate hung on a frame and struck with a mallet, 3) the triangle, and 4) a great many other sound-makers, such as castagnets, tambourines, maracas, claves, gourds, cow-bells, rattles, wood blocks, temple blocks, sleigh bells, whip cracks, etc.

The percussion instruments are capable of a wide variety of expressive sounds. In recent years many composers have begun to use percussion sounds in exploratory ways. Percussion instruments are perhaps the oldest of all. They continue to make new and important contributions to the art of music.

LISTENING

Percussion:
- William Schuman, 3, IV. Beginning.
- William Schuman, 3. End of Finale (several percussion instruments)
- Stravinsky, The Tale. Tango (snare drum, bass drum, cymbal)
- Bartok, Music, III
- Varese, Ionisation. Entire piece (all percussion)

MATERIAL 9

The keyboard family consists primarily of the piano and the organ. The piano sound is made by hammers striking metal strings stretched on a frame, so it would be technically correct to call the piano either a percussion instrument or string instrument.

The piano has become the most important solo instrument of all, probably because of its wide range of pitches, ability to play many tones at one time, and great variety of expressive sounds. An enormous amount of music has been written for this instrument, much of it by the most important composers.

Before the piano became widely used (in the second half of the 18th century), the most popular keyboard instrument was the harpsichord. This looks like a small piano, but the strings are plucked by a quill. The plucking gives a characteristic tone color. Since this was the instrument used before the piano became so popular, music written up to about 1750 sounds more as it would really have sounded to the composer and his listeners if the harpsichord, rather than the piano, is used. Some musicians, however, prefer the sound of the piano for this older music. So it is possible to hear older music performed by either the piano or harpsichord.

Another keyboard instrument used occasionally is the celesta. In appearance the celesta is much like a small upright piano. It has a short keyboard and a pedal which allows the tone to ring. The tone on the celesta is produced by the striking of steel bars with hammers. The tone quality of the celesta is light, delicate and bell-like. The celesta was first introduced by Tchaikovsky in 1891 and has been used several times since then for its special tone color.

The organ is a series of hollow pipes of different sizes through which air is blown when the keys on the keyboard are pushed down. Technically, it would be correct to call the organ a wind instrument. The more pipes built into the instrument, the more expressive effects become available. While this instrument has sometimes been used as part of an orchestra or with other instruments, is has so many tone colors by itself that it is usually used alone.

LISTENING

Piano:	Mozart, Ah, vous Beethoven, Pathetique

Piano: Tchaikovsky, Concerto 1
Chopin, Polonaise; Etude
Liszt, Sonata
Debussy, "Sails," "Footsteps"; "Clair de Lune"
Hindemith, Sonata

Harpsichord: Bach, Cantata 80
Bach, Italian Concerto
Telemann, Quartet
Handel, Messiah, "I know that my redeemer liveth"

Celesta: Bartok, Music, III

Organ: Bach, Little Fugue
Bach, Passacaglia

ACTIVITIES

For all the instruments studied in this unit, teachers and class members may demonstrate various instruments as they are discussed. Guest performers from the school band and orchestra, as well as other amateurs and professionals, may be asked to give recital-demonstrations.

MATERIAL 10

Certain groupings of instruments have been found to be especially useful by composers. Since so many composers used particular combinations of instruments, these combinations became standardized and were given names. The major standard groups of instruments are 1) string quartet, 2) woodwind quintet, 3) brass choir, 4) symphony orchestra, and 5) symphonic (or concert) band.

The string quartet is made up of 2 violins, a viola, and a cello. The single string tone color from the highest note of the violin to the lowest note of the cello gives an extremely unified effect. Many composers have written some of their most serious and important music for the string quartet.

The woodwind quintet is made up of a flute, an oboe, a clarinet, a bassoon, and a French horn. The tone colors of these instruments are quite different from each other. So woodwind quintet music can be extremely colorful even though only five players are involved.

Brass choirs are made of varying numbers and combinations of brass instruments. Perhaps the most common is the brass quintet, which includes 2 trumpets or cornets, a French horn, a trombone or baritone, and a tuba. Larger brass groups are often used to take advantage of the rich, strong colors of the brass instruments.

The symphony orchestra is the most important of all instrumental groups. More music has been written for it than for any other group, and composers for over 200 years have considered it the most useful and challenging and satisfying medium for which to compose.

The orchestra as we know it today evolved from a group of string instruments to which some woodwinds, brasses and percussion had been added. By the end of the 18th century, this grouping had standardized itself to include:

1) Strings. First violins (6 to 12), second violins (same number), violas (3 to 6), cellos (about the same as violas), and double basses (about 2 to 6).

2) Woodwinds. Flutes (2), oboes (2), clarinets (2), and bassoons (2).

3) Brasses. French horns (2 to 4), trumpets (2).

4) Percussion. Timpani (2).

With time, the orchestra kept growing, both in numbers of players of each instrument and in the variety of instruments. The modern orchestra consists of the same four families, but just about every member of each family. A typical modern orchestra will include:

1) Strings. First violins (15-20), second violins (12-18), violas (12-15), cellos (10-15), double basses (8-15).

2) Woodwinds. Flutes (3), piccolo (1), oboes (3), English horn (1), clarinets (3), bass clarinet (1), bassoons (3), contra bassoon (1). Other woodwinds (saxophone, alto and bass flutes, Eb and alto clarinets) may also be used.

3) Brasses. French horns (4-8), trumpets (3-6), trombones (3-6), tubas (1-3). Other brasses may also be used on occasion.

4) Percussion. 3-6 players playing just about every imaginable percussion instrument.

5) Added to the standard orchestra can be instruments used for special tone colors, such as harp, piano, organ, celesta, electronic instruments, etc. The voice, either singly or in various groupings ranging up to full chorus, can also be used if the composer wishes.

The symphonic (or concert) band is made up of woodwinds, brasses, percussion, and occasionally a double bass or two. The size ranges from 25 or so up to 100-150. Almost every woodwind, brass and percussion instrument is used. The clarinets are the largest group. Next come the brasses and then the percussion. The symphonic band evolved from various kinds of military bands and other instrumental groups which were useful for playing outdoors where strong, loud sounds were needed. In the past 50 years, bands have become extremely popular in public schools, and many important composers have written serious compositions for bands.

LISTENING

String Quartet: Beethoven, Quartet, IV, V
Schoenberg, Quartet 4

Woodwind Quintet: Milhaud, "The Chimney of King Renee"

Brass Choir: Gabrieli, Canzon (trumpets and trombones)

Symphonic Band: Robert Russell Bennett, Suite

Symphony Orchestra: Bach, Suite (Baroque orchestra)
Haydn, 101 (Classical orchestra)
Tchaikovsky, 5 (Romantic orchestra)
Stravinsky, The Rite (Modern orchestra)
William Schuman, 3 (Modern orchestra)

MATERIAL 11

The human voice and instruments serve music by providing the basic material out of which music is made--sounds and their relationships. But there is no reason why sounds made by other devices cannot also be used by composers. What makes a thing music is not the particular sounds we have come to accept as commonplace. Any sounds can be musical if they are used for a musical purpose--i.e., as a means for understanding and exploring feeling.

Major departures in recent years from the use of traditional sounds of music have involved 1) the use of percussion instruments and noise-makers in imaginative new ways, and 2) the use of electronically produced sounds. No doubt new tone colors will be invented in the future. If we are open to both the old and the new, we will have available to us all the riches of the past and present, and can look forward to even more riches in the future.

LISTENING

Varese, Ionisation
Ussachevsky, Piece
Babbitt, Composition

Other pieces on records above include:

Varese, "Poeme Electronique"
Luening-Ussachevsky, "A Poem in Cycles and Bells"
Luening-Ussachevsky, "Suite from King Lear"
Luening, "Gargoyles"
Ussachevsky, "Creation" (prologue)
Arel, "Stereo Electronic Music No."
El-Dabh, "Leiyla and the Poet"

MATERIAL 12

Every voice and every instrument can make a great many musical effects, and a composer must choose just those which seem right for the music he is composing. The painter must make the same kinds of decisions about which colors to use, how much of each, what combinations he wants, what contrasts, etc. The sculptor and architect must make such decisions about their materials and how to use them. An important part of the process of artistic creation is the choice of just how to use materials of the art in order to get the kinds of expressive results the artist wants.

In practically all matters having to do with "how music does what it does" there are extremes among the choices a composer can make and many points between the extremes. Some music illustrates one of the extremes--most music falls between the extremes. In our listening and activities, we will try to illustrate the extremes, the points between, and how music moves from one point to another. The fact that music moves from point to point is the most important fact we must learn, because it is this shifting, moving, changing nature of tone which enables music to explore the shifting, moving, changing nature of feelings.

Some composers are content to have every voice and instrument make sounds they are used to making. Other composers experiment with unusual possibilities among voices and instruments. Between the most traditional use of tone color and the most experimental is music ranging all the way from one extreme to the other. Most music is partly traditional and partly experimental.

LISTENING

Usual

The following selections use instruments and the voice in accepted ways. No particularly unusual effects are made by the players or singers.

Morley, Madrigals
Palestrina, Papae Marcelli
Handel, Messiah
Bach (all works on list)
Haydn (all works on list)
Mozart (all works on list)
Schubert, Die Schöne
Brahms, 2

MATERIAL 12

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Schubert, Die Schöne
Brahms, 2

Experimental

Some composers made attempts to expand the horizons of tonal color available to them. Up to the early 1800's, experiments with tone color were gradual. Since the Romantic era (around 1820) more frequent and radical experiments have been made.

1. Berlioz contributed new tonal colors to those available at the time by unusual uses of instruments and unusual combinations of instruments: Fantastique, II, IV, V (beginning of each).

2. Debussy did not use instruments in very experimental ways, but his unusual combinations of tone colors opened the way for further experimentation: Afternoon (beginning).

3. Schoenberg used radically new sounds produced by the voice and instruments: Pierrot.

4. Stravinsky was (and is) another experimenter with tonal color: Symphony, I (beginning), The Rite (entire work explores extremes of tonal color), The Tale (entire work utilizes unusual tonal colors).

5. Bartok is another tone color experimenter: Music, III.

6. Varese, Ionisation

7. Babbitt, Composition

8. Ussachevsky, Piece

MATERIAL 13

Another set of decisions a composer must make is whether to pile up a great many colors to give a thick, heavy effect, or to spread the colors out lightly to give a thin, open effect. Some music is very thick, some very thin, and most somewhere in between, shifting constantly from thicker to thinner and back again. This constant shift is one of the things which makes music expressive.

LISTENING

Thick

Mozart, 41, IV (beginning)
Brahms, 2, IV (beginning and coda)
Handel, Messiah, "Hallelujah Chorus"
Mozart, Requiem, #2
William Schuman, 3, I
Liszt, Sonata (Grandioso section, quasi presto section down to Andante sostenuto)

Thin

Schoenberg, Pierrot, #4
Berlioz, Fantastique, III
Mozart, Eine Kleine, II (Romanze)
Debussy, Afternoon (beginning)
Debussy, "Sails," "Footsteps"

MATERIAL 14

Composers must also decide whether to use lower pitches or higher pitches. A concentration on low pitches will give a different effect from a concentration on high pitches. Various combinations of low and high pitches will give still other effects. Again, most music constantly moves from low to high to low to high, and it is the movement from one to the other which helps make the music expressive.

LISTENING

Low Pitch

Beethoven, 3, II (Funeral March, beginning)
Schoenberg, Pierrot, #8 (entire movement)
Berlioz, Fantastique, IV (beginning)
Hindemith, Sonata, III (beginning)

High Pitch

Stravinsky, Symphony, II (beginning)
Schoenberg, Pierrot, #18
Haydn, 101, II (Recapitulation)
Tchaikovsky, 5, II (meas. 140)

MATERIAL 15

The composer must decide about the amount of sound--the loudness or softness--he needs at particular times. Every voice and practically instrument can make soft and loud sounds, and can change from soft to loud--quickly or gradually. So the composer has available to him a range of dynamics from extremely soft to extremely loud:

ppp - pianississimo - extremely soft
pp - pianissimo - very soft
p - piano - soft
mp - mezzo piano - moderately soft
mf - mezzo forte - moderately loud
f - forte - loud
ff - fortissimo - very loud
fff - fortississimo - extremely loud

LISTENING

Soft

Berlioz, Fantastique, I (the ending)
Hanson, 2, I (the ending)
Liszt, Sonata (last 32 measures)
Puccini, La Bohème, Act 1 (the ending)

Loud

William Schuman, 3, (Ending of piece)
Mozart, Requiem, #2
Brahms, 2 (conclusion of last movement)
Beethoven, 3 (conclusion of last movement)
Hindemith, Sonata (conclusion)

MATERIAL 16

To change dynamics gradually, the composer indicates < (crescendo--get louder) or > (decrescendo--get softer). For sudden changes from loud to soft to loud he puts "sfz" (sforzando--forced) or "sub.p" (subito piano--suddenly soft) or "sub.f" (subito forte--suddenly loud) or "v" (accent) or various other signs to guide the performer. Dynamics seldom remain one way or another for very long. In most music there is constant movement from one level of sound to another. Our task is to hear the movement of dynamics and to feel the way the movement makes us feel.

LISTENING

Crescendo

Tchaikovsky, 5, I (from letter H to letter K in score),
    II (from letter B to meas. 60)
Liszt, Sonata (meas. 81-112 in score)
Berlioz, Fantastique, V (rehearsal #78--fugue to end)
Barber, Adagio (rehearsal #4-5 in score)

Decrescendo

Hindemith, Sonata, III (conclusion)
Tchaikovsky, 5, II (conclusion)
Brahms, 2, II (conclusion)
Schoenberg, Verklärte (conclusion)
Wagner, Liebestod (ending)

Accents

Haydn, 101, II (beginning)
Beethoven, 5, II (conclusion)
Copland, El Salón (conclusion)
Berlioz, Fantastique, IV (conclusion)
William Schuman, 3 (conclusion)
Robert Russell Bennett, Suite, #5 (first half)

MATERIAL 17

Tone color is the basic element of music. There can be no music without sound. The quality of sound and amount of sound used are the easiest aspects of music for the listener to hear.

Music has a great many more ways than tone color to explore feeling. As we learn about other ways that music does what it does, we will find that music is so rich in possibilities for expression that we can spend a lifetime studying it and listening to it without ever learning all there is to know or hearing all there is to hear or feeling all that music can help us feel. As we learn more, hear more, feel more, we will begin to realize why this art has always been regarded as one of man's most rewarding and satisfying activities.

CALL CHART

BRAHMS, SYMPHONY NO. 2 IN D MAJOR, II

Meas #	Call #	Melody	Accompaniment	Use of Medium
1	1	Cellos	Bassoon, horn, trombone, tuba, low strings; winds enter later	Thick; instruments in low to middle range; medium loud; quick < and > throughout
12	2	Violins		Mid-register; full sound
17	3	Horn, oboe, flute; basses	Horn begins theme which is briefly imitated by instruments as they enter	Gradual < to full
27	4	Strings	Strings ascend to a climax; heavy and thick	
33	5	Flute and oboe	Clarinet, bassoon, cello pizzicato	Part 2: new theme; upper register; thinner
37	6	Strings and winds echo one another	All but brass	Full, rich middle register; violins in high register; sudden > and <
45	7	Violins first, then flute and oboe	Strings, winds, horns, trombones	Part 3: new theme; thick; flute and oboe in high register to heavy < accents

CALL CHART

BRAHMS, SYMPHONY NO. 2, II - Page 2

Meas #	Call #	Melody	Accompaniment	Use of Medium
51	8	Strings, then winds	All but low brass	Thicker; upper middle register; louder, more excited; sudden accents and >
57	9	Strings and upper winds	Some brass	Full; tremolo and staccato; middle register; quieter; sudden p's and f's
71	10	Violins	Clarinets, strings	First theme heard briefly; middle register; thicker; much < and >
80	11	Flute and horn	Oboe, bassoon, low strings	Register changes from middle to low to high
86	12	Low winds and brass	Strings	Full and thick; loud; weight of brass balanced by upper register strings

CALL CHART

MOZART, REQUIEM MASS, #6, "Confutatis"

Meas #	Call #	Melody	Accompaniment	Use of Medium
1	1	All basses followed by all tenors in imitation	Tutti orch. except horns; strings prominent and in low register	Loud and thick
6	2	All sopranos and altos (together, mostly in 3rds)	Violins I and II	Thin, very soft, voices muffled (sotto voce)
10	3	All basses followed by all tenors in imitation	Tutti orch. except horns; strings prominent and in low register	Loud and thick
17	4	All sopranos and altos (together, mostly in 3rds)	Violins I and II	Thin; very soft, voices muffled
26	5	All voices; basses always introducing tenors, altos and sopranos	Strings with horns, bassoons and trombones in long notes	Thick, dark and soft making long gradual descent to lower register; voices in stepwise movement; ends with soft chords

CALL CHART

MOZART, REQUIEM MASS, #3, "Tuba Mirum"

Meas #	Call #	Melody	Accompaniment	Use of Medium
1	1	Trombone		
3	2	Bass solo	Trombone duet with voice over chords in strings	Thin; soft
18	3	Tenor solo	Strings in repeated notes; trombone enters to continue duet	fp > cresc. <
34	4	Alto solo	Strings punctuated by rests	p < sf. >
40	5	Soprano solo	Strings punctuated by rests	p, short phrases and with rising interval of 4th give a slowing up effect
51	6	Bass, tenor, alto and soprano	Strings, bassoon and horn	Softly; voices rest one measure; texture thickens; p-f-p < f > ; soft ending

CALL CHART

SAMUEL BARBER, ADAGIO FOR STRINGS

Meas #	Call #	Melody	Accompaniment	Use of Medium
1	1	Violins prominent	Sustained chords, lower strings	Softly; much movement from < to >
13	2	Violas prominent in duet with violins	Sustained chords in other strings	mf; long > , then <
22	3	Violins prominent in duet with violas	Sustained chords in cellos	mf > p
28	4	Cello prominent	Sustained chords in upper strings	Thin, softly, with increasing intensity
39	5	Violins prominent in duet with cellos	Sustained chords in violins and violas	Thick; mf; increasing in sound and intensity
44	6	Violin II has melody under violin I and violas	Long notes in cellos	Thick; always increasing in sound and intensity
47	7	Violas; joined by violins which become prominent	Sustained chords in violins and cellos	Thin; higher register (all parts); forte < ff

CALL CHART

BARBER, ADAGIO FOR STRINGS - Page 2

Meas #	Call #	Melody	Accompaniment	Use of Medium
52	8	All strings except double bass on two chords		Very thin and in extremely high register; accented chords
53	9	Double bass joins other strings to echo preceding chords (very slow)		Thin; in low register; pp; very soft echo and cadence (very slow)
57	10	Violins and violas in unison (regular tempo)	Sustained chords in all other strings	Thick; medium register; mf < > p
66	11	Violins prominent	Sustained chords in all other strings	Dying away

CALL CHART

WILLIAM SCHUMAN, SYMPHONY NO. 3 (Toccata)

Meas #	Call #	Melody	Accompaniment	Use of Medium
142	1	Snare drum	Bassoons, in long notes	Thick, low register, soft
157	2	Bass clarinet	Snare drum	Dark and low register; quick < to >
171	3	Oboe and English horn; other winds	Bass clarinet and snare drum	< >
185	4	Clarinet	Flute, bass clarinet and snare drum	Thin
199	5	All woodwinds; mp < f > p		
203	6	Horns and trombones; mp < mf, mp < mf and continue like this		Thick; accents
208	7	Oboe	Clarinets, bassoons and timpani in sustained chords	Thin, smooth, level dynamics
222	8	Flute enters with oboe	Woodwinds and timpani	Thin
230	9	Piccolo, Eb clarinet and xylophone	Woodwinds and snare drum	

CALL CHART

SCHUMAN, SYMPHONY NO. 3 (Toccata) - Page 2

Meas #	Call #	Melody	Accompaniment	Use of Medium
244	10	Cello	Snare drum	Sudden p, then > ; low register
254	11	Cello cadenza		Low, becoming very thick; increasing power; use of pizzicato
282	12	Viola and cello, fff		Thick, in high register; loud
286	13	Violins I and II fff and getting faster	Contrabass in tremolo	Strings very high and thin over very low, thick rumbling bass
292	14	Violins I and II fff	Bass drops out	Full and in high register
297	15	All strings except bass		High register; loud

TEST CHART

MOZART, REQUIEM MASS, #5, "Recordare" (up to meas. 51)

Meas #	Call #		
1	1	woodwinds and strings	brasses and strings
		soft	loud
7	2	strings	woodwinds
		thick	thin
		accents	no accents
14	3	alto and bass	soprano and tenor
		accents	no accents
20	4	alto and bass	soprano and tenor
		high register	low register
		thin	thick
26	5	getting thick	getting thin
34	6	strings only	strings and woodwinds
		thin	thick
38	7	tenor	bass
39	8	tenor	bass
40	9	men	women
41	10	tenor	bass
42	11	tenor	bass

TEST CHART

MOZART, SYMPHONY NO. 36 IN C MAJOR ("Linz"), I

Meas #	Call #		
1	1	thick	thin
		soft	loud
4	2	thick	thin
		soft	loud
		strings prominent	woodwinds prominent
8	3	woodwinds	brasses
		accents	no accents
		thick	thin
11	4	woodwinds	strings
		<	>
13	5	<	>
		accents	no accents
16	6	some accents	no accent
		getting thin	getting thick

TEST CHART

In the absence of a score the teacher is to call the number immediately following the entrance of each instrument. After only two or three hearings of the piece before the test, the teacher will find that he can anticipate the entrance of each instrument--use the Test Chart to guide you.

THE MODERN JAZZ QUARTET AND GUEST, THIRD STREAM MUSIC ALBUM

("Fine," side 2, band 2--play 2 minutes)

Call #		
1	high register	low register
2	trumpet	French horn
3	clarinet	flute
4	French horn	clarinet
5	vibraharp and string bass	piano and string bass
6	oboe	flute
7	French horn	flute
8	flute	oboe
9	French horn and strings	flute and strings
10	flute and strings	trumpet and strings
11	trumpet and strings	French horn and strings

TEST CHART

SCHOENBERG, PIERROT LUNAIRE, #8, "Nacht"

[✓ begins low]	begins high
[✓ some <]	no <
orchestra	[✓ small ensemble]
[✓ soprano solo]	tenor solo
usual use	[✓ experimental use]

prominent sounds: harp [✓ piano] violin flute
[✓ cello] drums [✓ bass clarinet] voice

CAPITOL HISTORY OF JAZZ, Vol. 4, "Move"
(side 2, band 1--play only 32 sec.)

[✓ <>]	no <>
[✓ primarily brasses]	primarily woodwinds
saxophone prominent	[✓ trumpet prominent]
[✓ some accents]	no accents
[✓ usual]	experimental

THE MODERN JAZZ QUARTET AND GUEST, THIRD STREAM MUSIC ALBUM
"Conversation" (side 2, band 2--play at least 2 min.)

[✓ thin]	thick
[✓ soft]	loud
[✓ strings prominent]	woodwinds prominent
no accents	[✓ accents]
usual	[✓ experimental]

B. Rhythm

MATERIAL 1

Music is a means by which composers, performers, and listeners can understand and explore the way being alive feels. Everything we experience has movement. Feelings, thoughts, bodily functioning--all are in motion. Movement is a basic condition of life.

Music moves in much the same way that life itself moves. All the arts present patterns of movement which are similar to the patterns of movement of our experiences, thoughts, feelings. The more sensitive we are to the movement in art, the more we can understand about how life moves and feels.

Organization of movement in an art-work is called rhythm. Rhythm is a powerful element in music and other arts, probably because it gives a forceful sense of the rhythm of life itself. The first music of primitive man was probably rhythm. The rhythm of sounds has fascinated people ever since.

Rhythm in music is now a great deal more than the primitive beating of a stick on a log. It has become a complex element capable of giving subtle insights into the way life feels and moves.

Musical movement is organized in three basic ways. First is speed--called "tempo." Second is pulse--the organizing of movement into units. Third is quality--the kind of movement.

Here is an outline of what will be studied about musical rhythm:

RHYTHM

(The Organization of Movement)

Tempo: slow------fast

ritardando------accelerando

Pulse: Grouping (Meter)

None 1 2 3 4 5 6 7 8 9 10 11 12...

regular------irregular

strong------weak

Quality:

Notes:

Length: long------short

Type: legato------staccato

Accents: strong------weak

regular------irregular

Rubato: none------much

Patterns: simple------complex

Pace: static------active

MATERIAL 2

Speed (tempo) can range from extremely slow to extremely fast. Slow music will have different expressive effects than fast, and speed somewhere in between will give a different feeling than either of the extremes. Words which describe tempo (words traditionally Italian) are:

Prestissimo:	fast as possible
Presto:	very fast
Allegro (or Allegretto):	fast
Moderato:	moderate
Andante:	moderately slow
Adagio:	slow
Lento:	slow
Largo:	slow and broad

LISTENING

The following examples are grouped according to tempo. Pupils should hear as many as possible, so that the Italian terms come to have more meaning.

PRESTO:	Mozart, 36, IV Berg, Lyric Suite, V Bach, Italian Concerto, III
ALLEGRO:	Mozart, 40, I Mozart, 41, IV Beethoven, 3, I Beethoven, 5, IV Vivaldi, Spring, I Tchaikovsky, 5, III Berg, Lyric Suite, III Bartok, Music, II, IV
MODERATO:	Schoenberg, Quartet 4, II Mozart, Ah, vous Debussy, Afternoon (beginning)

ANDANTE: Hanson, 2, II
Mozart, Requiem, #3, 5, 6
Bartok, Music, I
Haydn, 101, II

ADAGIO: Hanson, 2, I
Mozart, 36, I
Mozart, Requiem, #1
Beethoven, 3, II
Beethoven, Quartet, V
Berlioz, Fantastique, III
Beethoven, Pathetique, II
Brahms, 2, II

LENTO: Liszt, Sonata (very beginning and very end)
Stravinsky, The Rite (beginning)

LARGO: Beethoven, Violin Concerto, II
Beethoven, Pathetique (Introduction)
Vivaldi, Spring, II
Berlioz, Fantastique, I
Schoenberg, Quartet 4, III

ACTIVITIES

1. Ask students to respond to various tempos by clapping quarter notes at tempo called out by teacher:

Examples: Allegro - students clap in fast tempo
Lento - students switch to slow tempo

2. Find songs in songbook marked allegro, largo, etc. Have pupils sing them at proper speed.

3. Sing a song at different tempos. Select familiar song or those from song series. Ask for opinions as to which tempo felt most natural or unnatural.

4. Read the following or similar poems at varying speeds. Point out how expressive feeling varies with speed of reading.

NAMING OF CATS, Eliot

The naming of cats is a difficult matter,
It isn't just one of your holiday games;
You may think at first I'm as mad as a hatter
When I tell you a cat must have three different names.

First of all, there's the name that the family uses daily,
Such as Peter, Augustus, Alonzo or James;
Such as Victor or Jonathon, George or Bill Bailey--
All of them sensible everyday names.
There are fancier names if you think they should sound sweet,
Some for the gentlemen, some for the dames;
Such as Plato, Admetus, Electra, Demeter--
But all of them sensible everyday names.

LITTLE TURTLE, Vachel Lindsay

There was a little turtle.
He lived in a box.
He swam in a puddle.
He climbed on the rocks.

He snapped at a mosquito.
He snapped at a flea.
He snapped at a minnow.
And he snapped at me.

He caught the mosquito.
He caught the flea.
He caught the minnow.
But he didn't catch me.

THE RAINY DAY, Henry Wadsworth Longfellow

The day is cold, and dark, and dreary;
It rains, the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall.
And the day is dark and dreary.

My life is cold, and dark, and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

MATERIAL 3

The speed of music does not always remain the same from the beginning to the end of a piece. Speeding up the movement is called "accelerando." Slowing down the movement is called "ritardando." Since the movement of feeling often seems to rush ahead and slow down, the rushing and slowing of musical movement is a powerful device for exploring feeling.

LISTENING

ACCELERANDO:	Berlioz, Fantastique, II (beg. fig. 35) Con fuoco...animato piu vivo--stringendo
	Schuman, 3, Toccata (meas. 261-308)
RITARDANDO:	Berlioz, Fantastique, I. Ritard. poco a poco--poco piu lento--Religiosomente
	Alban Berg, Lyric Suite, II, Andante Amoroso
	Copland, El Salón (first 30 sec.)

ACTIVITIES

1. Use accelerando and ritardando in singing. Have conductor (teacher or selected student) add accelerando and/or ritardando to songs sung by class. Ask for judgments of appropriateness of accel. or rit. called for by conductor.

2. Give pattern for rhythmic clapping. Call out tempo (allegro), establish it, ask students to make ritard to slower tempo (lento), then accelerate back to allegro (a tempo). Repeat, using various tempo changes. Example: adagio: accelerando: to allegro: now ritard: to largo: accelerate to moderato: etc.

3. Use same poems as before, but utilize elements of accelerando and ritardando. Apply these techniques to render poem more meaningful.

MATERIAL 4

As music moves, we get a sense of repeated strokes of emphasis. We feel a beat--a series of steps which mark the movement off into pulses. The beat, or pulse, of music is one of the first things a listener will recognize. We seem to feel, in the beat, an ongoing movement with a life and power of its own. Composers constantly manipulate the way music feels by manipulating the way the beat goes.

Musical pulse is organized into groups (or measures). This grouping of beats is called meter. If there are two or four beats in a measure, the first and third are usually stronger. We feel a movement of ONE--two, ONE--two, or if there are four beats in a measure we feel ONE--two--THREE--four, ONE--two--THREE--four. Music organized into two or four pulses or beats in each measure is in duple meter.

If there are three pulses or beats in each measure, the first is usually the strongest. We feel ONE--two--three, ONE--two--three. This three-beat-to-a-measure organization is called triple meter.

LISTENING

Examples of duple meter: 2/4 or 2/2 or 4/4

Bach, Suite, I (allegro), IV
Mozart, 40, I, IV
Beethoven, 5, I
Hanson, 2, III
Mozart, Ah, vous, I-XI
Brahms, 2, IV
Vivaldi, Spring, I
Schuman, 3, Chorale
Hanson, 2, I, II

Examples of triple meter: 3/4

Mozart, Requiem, #12
Bach, Suite, III, XI
Mozart, 36, III
Mozart, 40, III
Beethoven, 5, II, III
Beethoven, 3, I
Tchaikovsky, 5, III

Schuman, 3, Passacaglia
Mozart, Ah, vous, XII
Brahms, 2, I, III
Hindemith, Sonata, IV

ACTIVITIES

1. Have class practice clapping groups of 2-, 3-, and 4-beat groupings. Emphasize downbeat. Have class look for songs in 2/4, 3/4, and 4/4.

2. Have class write out long straight line of quarter notes. Divide notes into groups of 2, 3, or 4 with small barlines. Have accents placed on downbeat notes. Clap.

3. Dictate to students quarter notes organized into meters of 2/4, 3/4, 4/4. Beat or clap selected meter two or three times, directing students to write responses.

MATERIAL 5

While the most common number of beats in a measure is 2, 3, and 4, there can be as many beats as a composer wishes, and the first beat is not always the strong one. From around 1600 to the early 1800's, music usually moved along with the same meter for a whole piece and with the first beat of each measure as the one most often stressed.

LISTENING

Listen to the following examples. Have class clap on downbeat as record plays. As time goes on, try to have them feel the pulse inwardly, without bodily movement.

Bach, Little Fugue (duple)

Bach, Suite, I, Allegro (duple)
III, Andante (triple)

Mozart, 36, Menuetto (triple)
40, I, Allegro (duple)
41, Minuet (triple)

Beethoven, 3, I (triple)
II (duple)
5, II (triple)
IV (duple)

MATERIAL 6

Composers began to experiment with new groupings of beats and with shifting the stress from beat to beat within the measure. In much music of the past 100 years we no longer hear a steady, regular pulse, but rather a constantly shifting, irregular movement. By shifting from regular to irregular pulses and from strong to weak pulses, or by doing away with a sense of pulse entirely, the composer can explore in very subtle ways the feelings and reactions he is attempting to embody in his music.

LISTENING

In the previous Listening, emphasis was on works which maintained the beat or pulse with little or no change. In this Listening, emphasis is on works which have shifting pulses and move from regular to irregular meters.

Stravinsky, The Tale (The Soldier's March,
    Music to Scene I, The Royal March)
Stravinsky, The Rite (Dance of Adolescents,
    Sacrificial Dance)
Schoenberg, Quartet 4, II (ending--show score
    to class)
Bartok, Music, I
Webern, Five Pieces
"Time Out" Album, "3 to Get Ready," "Take Five"

Some compositions maintain a time signature but shift the stronger pulses to create new groupings of pulses:

Copland, El Salón (ending)
Schuman, 3 (Toccata)
Brahms, 2, IV
Beethoven, 3, I

Some compositions, particularly the very old and very new, are organized into such fluid rhythms that there is no downbeat or sense of pulse. In such music, we must not expect to hear a regular pulse, but must focus our attention on the rootless movement of the music.

2000 Years (Plainsong)
Varese, Ionisation
Ussachevsky, Piece
"Time Out" Album, "Strange Meadowlark" (beginning)

Rhythmic Call Charts for pulse changes. Put following on board or ditto and hand out to class. Call numbers as meter changes. Tap steady beat lightly as you listen.

Hanson, 2, I (from meno mosso, p. 55)

1) 4/4 2) 2/4 3) 4/4 4) 2/4 5) 4/4 6) 6/4 7) 4/4

Continue on to movement II (beginning)

1) 4/4 2) 2/4 3) 4/4 4) 2/4 5) 4/4 6) 3/4 7) 4/4 8) 2/4

Stravinsky, Symphony, I

1) 2/4 2) 3/4 3) 2/4 4) 1/4 5) 2/4 6) 1/4 7) 2/4 8) 4/4
9) 3/4 10) 2/4 11) 3/4 12) 2/4 13) 4/4 14) 1/4 15) 4/4
16) 3/2 17) 2/2 18) 3/2 19) 2/2 20) 3/2

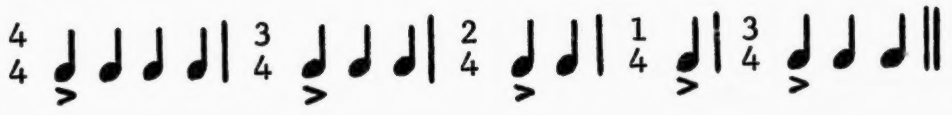
Barber, Adagio

1) 4/2 2) 5/2 3) 4/2 4) 6/2 5) 4/2 6) 6/2 7) 4/2 8) 5/2
9) 4/2 10) 3/2 11) 4/2 (this much is sufficient)

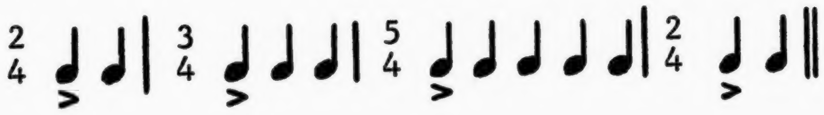
ACTIVITIES

1. As in the previous activity, have class write out a long string of quarter notes. Each student should divide these with barlines and insert various meter signatures, mixing them in any way. Have accents placed on first note in each new measure. Have some performed by individuals; write interesting ones on board for entire class. Examples:

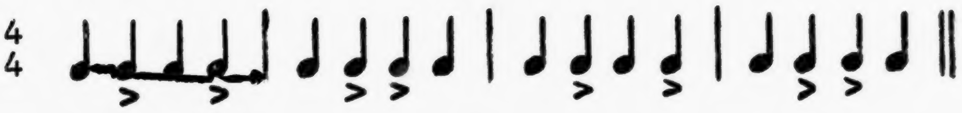
1.

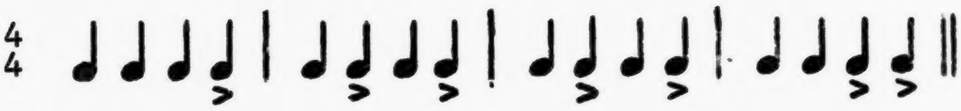


2.

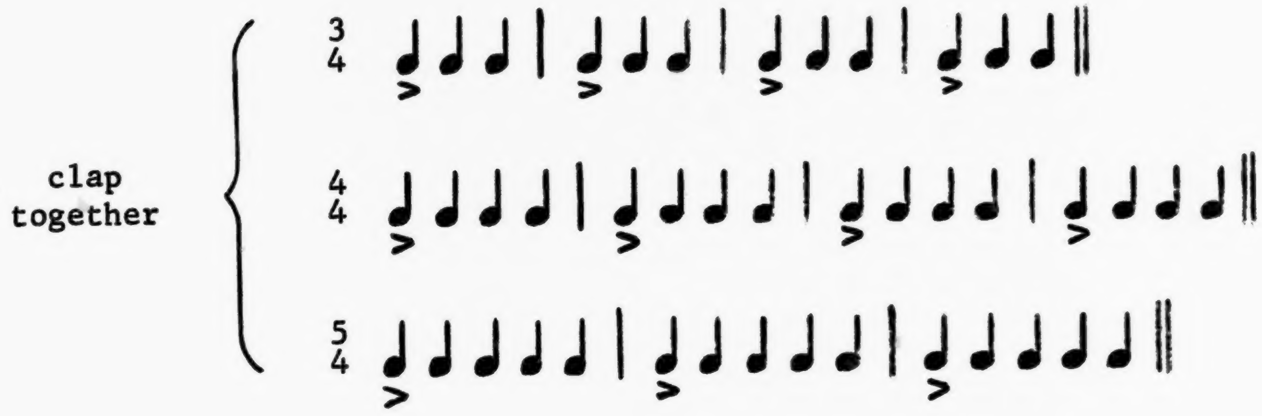


2. Have another string of quarter notes divided into regular meter. This time, place accents on various weak and strong beats.

1. 

2. 

3. Some contemporary music uses several different pulses at the same time. To get rhythmic effect of this device, have class clap, with strong pulses on first beats, several meters simultaneously (be sure that every quarter note moves at same tempo):



MATERIAL 7

The third way musical movement is organized is through the quality, or kind of movement. Some music moves through long, drawn-out notes which have a long, drawn-out effect. Other music moves through short, quick notes. Some music moves smoothly from beat to beat ("legato"), and some moves in a snappy, jerky way ("staccato"). Most music constantly shifts from long to short notes and from smooth to choppy notes. This shifting is an important way in which music can give some sense of the way feelings move.

LISTENING

LEGATO:
Beethoven, 3, II
Schuman, 3, Chorale
Hanson, 2, II
Barber, Adagio

STACCATO:
Stravinsky, The Rite, "Dance of Adolescents"
Beethoven, 3, Scherzo
Berlioz, Fantastique, V
Bach, Suite, I, II, V, VII

LEGATO AND STACCATO: (combined)

Beethoven, 3, Scherzo
Beethoven, 5, IV
Haydn, 101, II
Mozart, Eine Kleine, II

ACTIVITIES

1. Indicate that composers use dots over notes to tell performers that the notes should be short and separated ("staccato"). Have pupils look through song books for songs which have dots. Sing them. Ask about effect of staccato notes. Try same songs legato. Does expressiveness change?

2. Composers use slurs to indicate that notes are to be connected and smooth. Find legato songs and perform them, correctly first, then staccato. Divide class into two groups. Have one sing correctly, then incorrectly. Ask listeners to remark about difference in expressiveness. Let pupil conduct.

3. Use melody from Haydn's 101, II, and two from Mozart's Eine Kleine, II. Put them on board. Have class hear

each, paying specific attention to legato and staccato. Have them copy melodies on staff paper (or provide ditto copies) and place dots and slurs in new places. Collect good and bad solutions. Erase only marks (not notes) on board and replace with student markings. Have class sing them and discuss relative merits and pitfalls of their work.

MATERIAL 8

Another aspect of quality is accent. An accent is a strong pulse--one which is obviously heavier than the ones around it. Some accents come on the same beat in each measure, and others come on different beats, giving an irregular, unbalanced feeling. When an accent is added to a beat which normally would not be accented, or if an accent is taken away from a beat where you would expect an accent, a jerky, off-balance effect is given.

This effect is called "syncopation." Jazz uses syncopation constantly. Many composers have used it also as a means of manipulating musical movement in interesting, catchy ways.

LISTENING

Illustrations of accents:

Mozart, 41, II
Beethoven, 3, IV (Presto section: last 30 sec.)
Schuman, 3, I (Fugue)
Bartok, Music, IV (play about 1 min.)
Stravinsky, The Tale, "The Royal March" (beginning)

Illustrations of syncopation:

Bartok, Music, II (1/2" from beginning)
Beethoven, 5, III (end and transition to IV)
Copland, El Salōn (throughout)

Examples of (mixed) syncopation with regular rhythmic pattern (typical of jazz):

Capitol, "Early Spring"
Capitol, "Move"
Getz/Gilberto, Girl

ACTIVITIES

1. Clap quarter notes with regular accents on first beat of measure, then second, third, fourth.

2. Shift accents from beat 1 to 2, 3, 4, in successive measures.

3. Add accents in irregular places. Ask for suggestions from students of unusual places for accents.

4. Experiment with strong accents and weak accents in various places of Activities 1, 2 and 3.

5. Select legato songs to which accents can be added in regular patterns (emphasize beat 1 throughout, then beat 2, etc.) and in irregular patterns (add accents in unusual places). Note expressive effects of adding accents.

6. Select highly rhythmic songs ("The Battle Hymn of the Republic," "The Marine's Hymn," etc.) and shift accents to unlikely beats. Note effects. Remove accents completely. Again, note how expressiveness, which depends so much on accents, changes.

7. Choose songs that must be sung in syncopated rhythms. Sing the same song again, this time altered to be sung without syncopation. See if students detect change in quality.

MATERIAL 9

In much music the beat is exact. In some music there is change, within a steady beat, from holding back to rushing up. This change is called "rubato." If we can feel a steady beat and hear how the beat is pushed ahead or held back, we can feel tensions between the beat and how it is being changed. Rubato is a very expressive and effective device for composers and performers to use to give subtle and fleeting feelings of tension and relaxation.

LISTENING

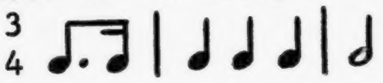
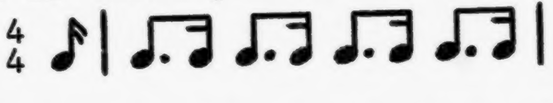
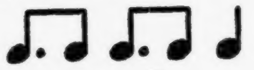
While listening, establish a basic pulse and have the class clap or tap lightly to illustrate how the performance merges with and departs from the mechanically steady beat.

Copland, El Salõn (half way in band 1)
Beethoven, Quartet, V
Beethoven, Pathetique, II
Chopin, Etude
Brahms, 2, II

ACTIVITIES

Choose ballad-type songs marked "expressive" or "with feeling." Have class sing these songs with rubato and then mechanically, without hesitations. Suggest specific points where rubato would be meaningful. Ask class to suggest other places to use rubato.

MATERIAL 10

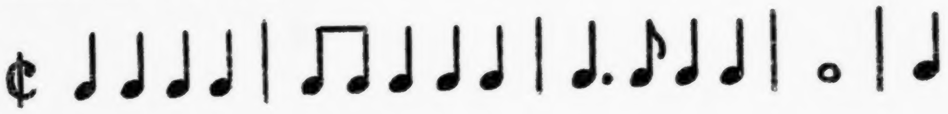
Musical movement is often organized into patterns--groups of notes used as building blocks for a composition. The rhythmic pattern:  is the basic pattern of "The Star Spangled Banner." The pattern:   is used over and over in "The Battle Hymn of the Republic."

Some rhythmic patterns are quite simple and are repeated over and over throughout a piece. Other simple patterns are made to become more and more complex as a composer explores the expressive possibilities of the pattern. Some patterns are extremely complicated, with many subtle interrelationships among the various parts of the pattern. Good listeners become conscious of what patterns a composer is using and how he is using them. As in every other aspect of listening, the more that is heard in the music, the more that is felt from the music.

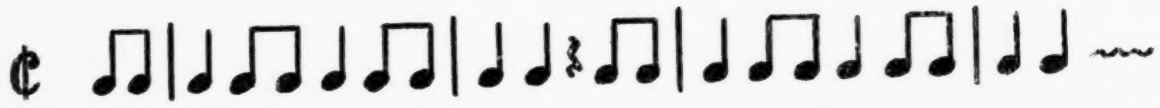
LISTENING

Following are rhythmic patterns used in various pieces. Clap or tap the patterns, then listen to them in the music.

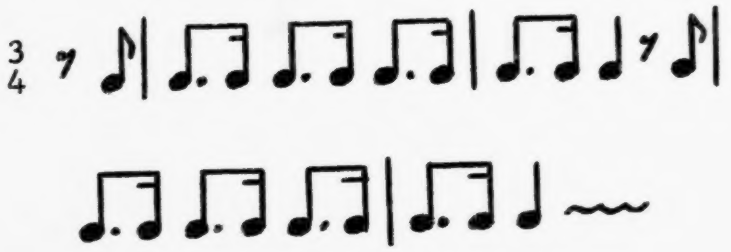
1. Schuman, 3, Fugue



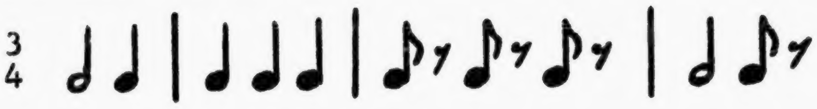
2. Mozart, 40, I



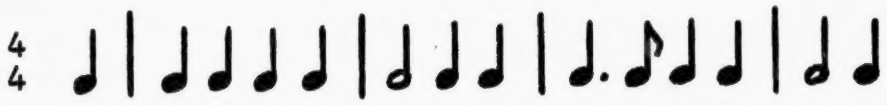
3. Schubert, Die Schöne, #7



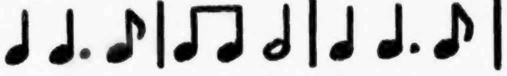
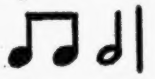
4. Mozart, 41, III



5. Morley, "Now is the Month"



ACTIVITIES

1. Look through song book for songs which obviously hinge upon a pattern (such as "Santa Lucia",   etc.). Have the class clap the rhythm as they sing. Let one come to the board and write out the rhythm. Using this as a basic pattern, have class suggest other patterns which could go with the one on the board. Write the best suggestions under the example. Let four or five percussionists play the examples while the class sings the song. Point out that in spite of the added complexity, they should still be aware of that first, primary rhythmic pattern.

2. Ask students to clap rhythmic patterns from well-known songs. Can the class identify the song from its rhythmic pattern?

MATERIAL 11

There is one more aspect of rhythmic quality. This is the pace, or rate of movement in music. Some music is static--it plods along without a great deal of action or drive. Other music tumbles along with terrific action and a great deal of movement. The tempo might remain the same, but the rate of rhythmic action can vary a great deal. Most music is neither entirely static nor entirely active, but shifts between the two extremes in a constant movement and flow.

LISTENING

STATIC PACE:	R. Bennett, Suite, "Wallflower Waltz"
	Stravinsky, Symphony, III
	Haydn, 101, II
	Bach, Suite, III (Sarabande)
ACTIVE PACE:	Schuman, 3, Toccata
	Mozart, Requiem, #2
	Stravinsky, The Rite, "Dance of the Earth"
	Bartok, Music, IV
	Brahms, 2, IV

ACTIVITIES

Search for songs which exhibit static pace or active pace. Sing them, concentrating on the feeling of static or active.

MATERIAL 12

Rhythm is the way musical movement is organized. There can be no music without movement of sounds. Movement can be of any kind, organized in any way, made by any device. It will be music if it is sound which has been used to understand and explore the way being alive feels. The kind of movement, the way it is organized, the way it is made, has little to do with whether it is music or not. Any kind of movement of sound, organized in any way, made by any sound-producing device, is music if it is a conscious attempt to understand life through sound and its manipulation.

If rhythm is any way in which the movement of sounds is organized, and if there must be movement of sounds in order to have music, and if sounds are always organized in some way, then we are led to the conclusion that all music has rhythm. If we understand rhythm to be just a beat we could not say that rhythm is necessary to music. But rhythm is far more than a beat. It is any way that the movement of sounds can be manipulated to give a sense of how life feels. Since movement itself is the heart of music, rhythm is perhaps the most basic and necessary element.

CALL CHART

BARTOK, MUSIC FOR STRINGS, PERCUSSION AND CELESTA, IV (Allegro molto)

Meas #	Call #	
1	1	Very quick and animated
28	2	Well pronounced; accented
51	3	A little less movement; a little slower
74	4	Once again less movement
80	5	Gradually getting slower
82	6	Back to tempo of (3) and a bit faster
114	7	A little less movement; slower
124	8	Back to original tempo
136	9	A little less movement
150	10	Tempo 1 accelerating
203	11	Very moderately
228	12	Decrease sound to very soft, and slow down to very slow
235	13	Fast, accented, and getting faster
244	14	Calm; slowing up very much
248	15	Extremely quick overlapping in fugal entrances
262	16	Original tempo
276	17	Less movement; slowing to very slow
283	18	Original tempo; very broad

CALL CHART

WILLIAM SCHUMAN, SYMPHONY NO. 3 (Toccata)

(Meas. 312; Tempo 1)

Meas #	Call #	
312	1	4/4; tempo fast; pulse regular and strong; accents strong and regular; active pace
330	2	Melody legato; staccato accompaniment; regular accents; fast speed; patterns become more complex; active pace
355	3	String staccato alone; fast; strong pulse; woodwinds take melody, legato with no accent
370	4	Fast tempo; pulse regular, but strong accents on offbeats; patterns become more complex; staccato throughout, except for brass
395	5	Fast tempo, strong pulse; notes short, staccato; strong but irregular accents, complex patterns; active pace
404	6	Woodwinds legato, strings staccato; brass in long, legato lines; full orchestra accents
411	7	Overall pace reduced slightly; legato replaces staccato; drive becomes massive in weight; complex patterns, strong irregular accents

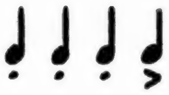
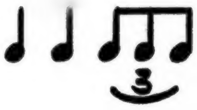
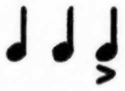
CALL CHART

AARON COPLAND, EL SALÓN MÉXICO

Meas #	Call #	
1	1	3/4; fast; pulse strong but irregular; strong but irregular accents; complex patterns, active pace
20	2	4/4; slower; rubato; irregular pulse; static pace; legato melody
34	3	3/4; faster; irregular pulse; weak accents; legato melody; static; simple patterns
59	4	Faster, combination of 6/8 and 3/4; staccato, short notes; stronger offbeat accents
73	5	6/8; slower; simple patterns; pulse weak; winds sustained notes, strings detached; pace quickens
103	6	Fast; irregular pulse; strong irregular accents; time signatures frequently change; short detached notes; complex patterns; pace active
145	7	Pattern repeated; pace slackens; strong accents
156	8	Pace more active; strong accents; pulse irregular; pattern of 4/4 alternating with 3/8; notes short and staccato

CALL CHART

BRAHMS, SYMPHONY NO. 2 IN D MAJOR, III

Meas #	Call #	
1	1	3/4; static; accents on third beat; regular pulse; short notes
33	2	2/4; active and fast; accent on last beat 
51	3	Active; simple pattern; accents on both beats of measure
63	4	Staccato; active, regular pulse
83	5	Staccato; accent on last beat
107	6	3/4; static, as at beginning; last beat emphasis; legato
120	7	Simple pattern of  ; pace more active, then slows
126	8	3/8; very fast, downbeat accent; staccato; active; simple pattern
156	9	Staccato; active, accent pattern heard as  again
188	10	9/8; transition
190	11	3/4; ritard; approach to return of original section
194	12	3/4; accent on last beat, then on 1st or 2nd beat; static pace; simple patterns
219	13	As at beginning; notes become longer; static pace; slow tempo; last beat weak accent; tempo slows to ending

CALL CHART

BENNETT, SUITE OF OLD AMERICAN DANCES, #5, "Rag"

Meas #	Call #	
1	1	2/2; legato with staccato; shifting pulse
10	2	Legato with staccato; strong accents, pace quickening; regular pulse
17	3	Legato; regular pulse with syncopation and strong accents
25	4	Strong accents; regular pulse in complex patterns
36	5	Regular pulse; repeated patterns
43	6	Static pace; accented legato alternating with staccato; syncopation in accompaniment
75	7	March-like staccato under legato; simple patterns
81	8	Regular pulse and beat; offbeat accents
85	9	Simple pattern; regular pulse with accents under legato
89	10	Legato, regular pulse with syncopation; strong accents
96	11	Strong accents under long notes
101	12	2/2; regular pulse with syncopation over sustained bass
105	13	Strong accents; pace quickening, irregular pulse
113	14	2/2; legato melody; static pace; simple pattern
127	15	Regular pulse; syncopation in melody
147	16	Regular pulse; legato melody; static pace
161	17	Long notes in legato; slow regular pulse and simple pattern
169	18	Long notes in accents

TEST CHART

BEETHOVEN, SYMPHONY NO. 3 IN Eb MAJOR, I (meas. 1-57)

slow	[✓ fast]
[✓ 3/4]	4/4
[✓ regular pulse]	irregular pulse
[✓ strong pulse]	weak pulse
[✓ strong accents]	weak accents
[✓ no rubato]	much rubato
static pace	[✓ active pace]
all regular accents	[✓ some irregular accents]

SCHOENBERG, STRING QUARTET NO. 4, I (up to meas. 66)

slow	[✓ fast]
mostly long notes	[✓ mostly short notes]
[✓ much staccato]	legato
regular accents	[✓ irregular accents]
simple patterns	[✓ complex patterns]
static pace	[✓ active pace]
regular pulse	[✓ irregular pulse]

TEST CHART

BEETHOVEN, SYMPHONY NO. 3 IN Eb MAJOR, I (meas. 1-57)

slow	[✓ fast]
[✓ 3/4]	4/4
[✓ regular pulse]	irregular pulse
[✓ strong pulse]	weak pulse
[✓ strong accents]	weak accents
[✓ no rubato]	much rubato
static pace	[✓ active pace]
all regular accents	[✓ some irregular accents]

SCHOENBERG, STRING QUARTET NO. 4, I (up to meas. 66)

slow	[✓ fast]
mostly long notes	[✓ mostly short notes]
[✓ much staccato]	legato
regular accents	[✓ irregular accents]
simple patterns	[✓ complex patterns]
static pace	[✓ active pace]
regular pulse	[✓ irregular pulse]

TEST CHART

BARTOK, MUSIC FOR STRINGS, PERCUSSION AND CELESTA, IV (p. 108-123)

slow	[✓ fast]
[✓ strong pulse]	weak pulse
long notes	[✓ short notes]
legato	[✓ mostly staccato]
[✓ strong accents]	weak accents
regular accents	[✓ irregular accents]
simple patterns	[✓ complex patterns]
static pace	[✓ active pace]

DAVE BRUBECK, "TIME OUT" ALBUM
"Three to Get Ready" (several min.)

slow	[✓ moderate]	fast

steady meter	[✓ shifting meter]
[✓ some accents]	no accents
regular accents	[✓ irregular accents]

TEST CHART

MOZART, PIANO VARIATIONS ON "AH, VOUS DIRAI-JE, MAMAN," Variation XII

Meas #	Call #			
1	1	both parts active	lower part active	upper part active
		fast	slow	
		regular pulse	irregular pulse	
		accents	no accents	
		strong pulse	weak pulse	
9	2	both parts active	lower part active	upper part active
		rubato	no rubato	
		triple	duple	
		long notes	short notes	
17	3	both parts active	lower part active	upper part active
		fast	slow	
		regular pulse	irregular pulse	
		accents	no accents	
		strong pulse	weak pulse	
25	4	active	static	
		strong pulse	weak pulse	
		strong accents	weak accents	

TEST CHART

SCHUBERT, DIE SCHÖNE MÜLLERIN, #5, "Am Feierabend"

Meas #	Call #			
1	1	long notes	[✓ short notes]	
		[✓ fast]	slow	
		[✓ strong pulse]	weak pulse	
7	2	[✓ active]	static	
		[✓ accents]	no accents	
		[✓ fast]	slow	
16	3	[✓ legato]	staccato	
		[✓ regular pulse]	irregular pulse	
26	4	[✓ slower]	faster	
		[✓ strong pulse]	weak pulse	
36	5	[✓ slow]	fast	
		active	[✓ static]	
		accents	[✓ no accents]	
		[✓ rubato]	no rubato	
		[✓ legato]	staccato	
45	6	piano:		
		[✓ in long notes]	in short notes	
		fast	[✓ slow]	
		[✓ legato]	staccato	
		strong pulse	[✓ weak pulse]	
		[✓ rubato]	no rubato	
59	7	[✓ strong pulse]	weak pulse	
		[✓ strong accents]	weak accents	
		[✓ active]	static	
		[✓ fast]	slow	
		rubato	[✓ no rubato]	
79	8	[✓ slow, fast, slow]	slow, fast, fast	slow only

TEST CHART

BRAHMS, SYMPHONY NO. 2 IN D MAJOR, III (to meas. 114)

Meas #	Call #			
1	1	slow	[✓ moderate]	fast
		[✓ triple]	duple	
		[✓ legato and staccato]	legato only	staccato only
		[✓ regular pulse]	irregular pulse	
		strong accents	[✓ weak accents]	
		active pace	[✓ static pace]	
33	2	[✓ fast]	moderate	slow
		[✓ staccato]	legato	
		[✓ short notes]	long notes	
		[✓ duple]	triple	
51	3	[✓ strong accents]	weak accents	
		[✓ strong pulse]	weak pulse	
63	4	[✓ staccato]	legato	
		strong accent	[✓ weak accent]	
79	5	[✓ staccato]	legato	
		[✓ duple]	triple	
101	6	[✓ meter change]	no meter change	
		[✓ changes to legato]	changes to staccato	
		fast	[✓ moderate]	slow
		duple	[✓ triple]	

TEST CHART

BENNETT, SUITE OF OLD AMERICAN DANCES
"Western One-Step"

Meas #	Call #			
1	1	static pace	[✓ active pace]	
		[✓ short notes]	long notes	
10	2	legato	[✓ staccato]	
18	3	strong accents	[✓ weak accents]	
26	4	[✓ accents become stronger]	accents become weaker	
36	5	legato	[✓ staccato]	
52	6	[✓ strong accents]	weak accents	
		[✓ simple pattern]	complex pattern	
68	7	[✓ legato solo]	staccato solo	
		[✓ staccato accompaniment]	legato accompaniment	
98	8	some rubato	[✓ no rubato]	
		[✓ strong accents]	weak accents	
119	9	[✓ static pace]	active pace	
149	10	[✓ pace quickens]	pace slows	
		[✓ regular accents]	irregular accents	
		[✓ some syncopation]	no syncopation	
177	11	[✓ all legato]	all staccato	both legato and staccato
189	12	[✓ strong accents]	weak accents	
209	13	legato	[✓ staccato]	
		[✓ simple pattern]	complex pattern	

TEST CHART

STRAVINSKY, THE RITE OF SPRING
"Ritual Performance of Ancestors" (p. 103)

Meas #	Call #			
129	1	slow	[✓ moderate]	fast
		[✓ regular pulse]	irregular pulse	
		active	[✓ static]	
		[✓ simple pattern]	complex pattern	
131	2	all legato	[✓ some staccato]	
132	3	steady meter	[✓ shifting meter]	
134	4	static pace	[✓ active pace]	
		weak accents	[✓ strong accents]	
135	5	[✓ strong accents]	weak accents	
138	6	static pace	[✓ active pace]	
		[✓ regular accents]	irregular accents	
		[✓ strong accents]	weak accents	
139	7	slow	[✓ moderate]	fast
		[✓ regular pulse]	irregular pulse	
		active	[✓ static]	
		[✓ simple pattern]	complex pattern	

C. Melody

MATERIAL 1

A musical tone not only has duration, but also sounds a particular highness or lowness which is called "pitch." Every musical instrument (with the exception of most percussion instruments) is built to give pitches from low to high. The human voice also gives pitches from low to high. The organization of musical tones into a series in which one tone is in some way related to the other tones is "melody."

Melody is perhaps the most easily recognized of the elements of music. This is especially true if the music stresses melody above all the other elements. We tend to listen to music by listening to melodies. Many people become puzzled if a piece puts more stress on other elements than it does on melody.

The movement from tone to tone, and the organization of this movement into melody, is a powerful way in which a composer can explore the movement and organization of feeling. The movement of a melody from its beginning to conclusion gives a sense of how feelings move from beginnings to ends. The kind of movement the melody contains, the way it is manipulated, its structure as it is spun out by the composer, all can give us deep insights into the movement and structure of feelings themselves.

We must be able to hear all the subtleties of melody. Just as rhythm developed in complexity as our understandings of life became more complex, melody also has become more complex with time. Just as more complex rhythms help us to understand more about life's complexities, so the complexities of melody give ability to understand the complexities of life. Music is a means for understanding about life. Melody is one of the more effective ways in which music gives us such understanding.

Here is an outline of what will be studied about musical melody:

MELODY

(The Organization of Series of Tones)

Intervals:

Length: small steps------large leaps
Organization: major minor other

Melodies:

Length: short------long
Direction: upward------downward
Shape: jagged------smooth
Register: high------low
Pitch Range: narrow------wide
Cadences: strong------weak
Structure: simple------complex
Usage: motivic------complete
continuous------interrupted

In our study of melody, as in tone color and rhythm, we will illustrate the extremes of each item and then will listen to the way most music constantly shifts back and forth somewhere in between the extremes.

MATERIAL 2

Every melody is a series of related pitches. We must understand how pitches are organized in order to understand how pitches are used in melodies.

The distance in pitch between two tones is called an interval. In most music of the Western world, the smallest distance between pitches is a "half-step." The piano keyboard is the clearest illustration of how pitches have come to be arranged into intervals. The distance in pitch between any two keys on the piano is a half-step. The human voice and some instruments (mainly strings) can slide in between half-steps. Most instruments are built to produce half-steps.

Each half-step has a name and sign which indicates which pitch it is. There are 12 pitches between C and the next C. These are the same pitches whether you go up or down--the different names for the same pitch is a matter of convenience.

ACTIVITIES

1. Open songbooks to the keyboard drawing. Ask pupils to find half-steps in the drawing and also on the actual piano keyboard.

2. Write the chromatic scale on the board. As it is played, point to each note. Let class sing a chromatic scale. Explain that the power of sharps or flats is to raise or lower tones one-half step. Traditionally, sharps are used when tones move upward, flats when tones descend.

MATERIAL 3

The twelve tones and their equivalents in lower or higher registers are all that are used in music of the Western world until the early 1900's, when experiments were begun with other pitches. Some melodies are made almost entirely of half-steps; others are made of large leaps between pitches. Most use both half-steps and larger steps. Some modern experimental music uses intervals smaller than a half-step. The intervals used have a great effect on the way the melody feels, so composers carefully manipulate the intervals according to how they want their melodies to be expressive.

ACTIVITIES

1. Find chromatic melodies in the song book. Sing them. Experiment by writing original chromatic melodies. Follow the same procedure for melodies involving large leaps. Put good student work on the board. Sing as many examples as possible.

2. Ask the class to bring in simple instruments capable of producing small variations in pitch (slide whistle, bottles, etc.). Try to perform chromatic melodies, large leap melodies.

LISTENING

Chromatic Melodies:

Put melodies listed below on the board and point out the half steps. Point to the notes in the melody as it is played.

Berlioz, Fantastique, V (rehearsal #78)
Hanson, 2 (p. 56, violin, end of movt. I)
Liszt, Sonata (motive)
Mozart, 41, III
Stravinsky, Symphony, II (countermelody)
Gesualdo, Io pur respiro (beginning and end)

Angular Melodies:

These melodies are characterized by wide leaps and generally span a larger range than chromatic melodies.

Stravinsky, Symphony, II
Schubert, Die Schöne, #17
Schuman, 3 (Fugue)
Mozart, Requiem, #3, #6
Webern, Three Songs, #1, #3

Normal Melodies:

Most melodies combine step motion and leaps. Their range is usually moderate, containing enough variety to be satisfying and interesting.

Tchaikovsky, 5, II
Hanson, 2, II
Puccini, La Bohème, Musetta's Theme
Mozart, 40, I
Beethoven, Quartet, V
Beethoven, 3, II, IV
Mozart, Requiem, #1
Bach, Suite, Sarabande
Schubert, Die Schöne, #7

MATERIAL 4

Through many years of usage, intervals came to be organized into several patterns, or series, in which each tone performs a particular function in the series. Various series of pitches are called scales. Scales are arrangements of half steps and whole steps. A few seldom-used scales use larger intervals in their construction. The most common scales in Western music are the major and minor. Others are whole tone, pentatonic, chromatic.

ACTIVITIES

Help class build all common scales with middle C starting tone, telling them where one-half and whole steps go.

MATERIAL 5

Until around 1600, intervals were organized into scales called "modes." These were made of various combinations of half-steps and whole steps. From around 1600 to the present, old modes were seldom used, most music being based on either major or minor scales.

Each of the scales can begin on any note. The beginning note is called the "key." The scale remains major, minor, or whatever, if the arrangement of half-steps and whole steps follows the same pattern given.

ACTIVITIES

Have the class sing various scales starting from notes other than middle C. Point out that so long as note-to-note relationships remain the same, the scale will remain major, minor, etc., regardless of the starting note. Play and sing same melody in different keys. Indicate that the choice of keys is often a practical step; some keys would put tune too high or low to be sung easily.

Use of key signatures can be explained as being an aid to both composer and performer. By placing sharps and flats at the beginning, the composer avoids the need for writing them each time certain notes are used.

MATERIAL 6

In the kinds of scales discussed, each note is related to each other note in a very definite way. Each note performs a particular function in the scale. The first note ("tonic") is the "home base" note--all others want to get back to it. It is the most important note of the scale, and is usually the one on which a melody will end, because when we get back to the first note we get a sense of rest.

ACTIVITIES

1. Play short melodies beginning on the tonic, and point out how a melody wants to return to its tonic. Instead of playing the last note, ask students to sing the expected note.

2. Illustrate how one may delay the return to tonic by inserting another note when the tonic is expected. Ask students to sing melodies using delays and diversions before finally reaching the "home base" note. Many melodies in songbooks exemplify delays before reaching the tonic.

MATERIAL 7

The fifth note of the scale ("dominant") is also important. Many melodies revolve around the first and fifth notes. The seventh note is called the "leading tone" because it seems to want to lead back home to the first note. The second note ("super tonic") also has a strong tendency to get back home to the first note. The fourth note ("subdominant") often tends toward the third note. The sixth note has some tendency to go to the fifth. The third is free to move up or down.

ACTIVITIES

1. Have students search for particular tone (7th, 2nd, etc.) in songs--note how it moves. Sing to give sense of note's function--its impulse to move in certain direction (depending on context).

2. Supply melody fragments ending on various degrees of scale--have students suggest satisfying movement from final tone.

MATERIAL 8

All these tendencies are general, which may or may not be followed in particular melodies. But the fact that the notes of the scale are interrelated gives a sense of "holding together" to a melody. The sense of movement and flow in a melody comes largely from the tendency of each note to do certain things. Music based on these tendencies is called "tonal" music--having a home-base, or tonal center, around which the music is organized.

The composer must mold, shape, stretch his melody to give it interest and motion. It must have some tension and uncertainty to be interesting and significant.

ACTIVITIES

Sing three-measure phrases needing fourth measure for completion. Ask class to complete phrase by writing or singing fourth measure. Final measure should be interesting yet satisfying. Ask for various solutions-ones which may be unusual or imaginative. Do not be satisfied with the first solution.

MATERIAL 9

When a note moves to an unexpected or unrelated note, we hear a clash or tension in the movement. Some melodies have very little tension. They move comfortably and easily from one expected note to another. The intervals in such melodies are called "consonant"--having very little awkwardness or tension.

Some melodies contain a great deal of tension--awkward leaps containing much uncertainty. While such melodies are not "pretty," they do tend to hold our interest for long periods of time. Most melodies contain both "relaxed" and "tense" intervals, moving from one to the other constantly.

In recent years a new usage of the 12 tones of the chromatic scale was invented by Arnold Schoenberg. Schoenberg decided that the functions of notes in a scale had served their purpose long enough, and were being used by composers in more and more unexpected ways. Why not abandon these functions? Why not make every one of the 12 tones as important as every other?

In order to work out the mechanics of this new idea, Schoenberg set up complex rules and regulations for composition. Instead of calling the series of pitches a "melody," he called them a "tone row." Since tone rows contained notes arranged in a series according to the composer's choice, such music is called "serial music." Since tones in the series lack the traditional sense of tendencies toward a "home base," music of this kind is called "atonal."

When listening to atonal music, we cannot expect to hear pretty melodies. Such melodies are what these composers tried to avoid. Categories of "consonance" and dissonance" no longer have meaning when applied to atonal music. Consonance and dissonance only apply to the traditional functions of the notes in traditional scales. Since these functions are not used in atonal music, no interval can be compared with another as to which is more consonant or dissonant. If the music sounds dissonant it is because we are listening with traditional ears, expecting to hear old tendencies. But we do not hear them, and therefore say "the music is dissonant." When we say this, we are judging the music by a standard (tonality) which does not apply.

LISTENING

Included below are themes from each of the great musical periods. Each has moments of tension and resolution. With the

Schoenberg and Berg examples, point out that old patterns of consonance and dissonance were destroyed. Melodic motion was no longer a function of traditional scales.

Traditional Techniques in Major Styles:

Baroque: Vivaldi, Spring, II
Bach, Suite, Sarabande

Classical: Mozart, Requiem, #1 (Fugue theme)
Haydn, 101, III

Romantic: Tchaikovsky, 5, II
Chopin, Etude

Contemporary: Schuman, 3, Chorale
Stravinsky, Symphony, III (beginning)

New, "Atonal" Techniques:

Schoenberg, Quartet 4, I
Berg, Lyric Suite, IV

MATERIAL 10

Other kinds of new music have abandoned the old ways of organizing tones into scales of half-steps and whole-steps with various tones having certain functions. No matter how the movement is constructed, we must be sensitive to it if we are to understand it and feel it.

LISTENING

Let the class hear portions of the following experimental techniques.

Varese, Ionisation
Poeme
Babbitt, Composition
Ussachevsky, Piece
Foss, Echoi
Boulez, Le Marteau

MATERIAL 11

Whether a melody is tonal or atonal, played or sung, old or new, several expressive elements will be in operation which effect how the melody will make us feel.

Some melodies are very short--a few notes forming a tight musical idea. Other melodies are very long--broad arches of movement. Most melodies are at neither of the extremes.

Melodies also have direction. Some move primarily upward. When they reach a crest, they usually taper downward. Other melodies start high and move downward. Most move both up and down, giving a sense of rise and fall. The upward and downward motion of melody, the ease or tension with which it follows or changes direction, the rate of change in its direction, all are effective in giving us insights into the way feelings move.

LISTENING AND ACTIVITIES

Choose melodies which are predominantly ascending or descending. As the record plays, have pupils trace the motion of the melody with one hand, invisibly painting the contour. Have several go to the board and do the same with chalk.

Ascending:	Beethoven, 5, III Hanson, 2, I (beginning) Barber, Adagio
Descending:	Berlioz, Fantastique, V (Dies Irae)
Ascending and Descending:	Barber, Adagio (meas. 16, viola) Brahms, 2 I (1st and 2nd themes)
Ascending at Beginning, Descending at End:	Mozart, Requiem, #7

MATERIAL 12

Another expressive element of melody is shape. Some melodies are smooth. They flow effortlessly from one, graceful, consonant note to another. Other melodies are jagged. They jump awkwardly, with much dissonance, from point to point. Most composers use both smooth and jagged melodies--sometimes in surprising combinations--to help them embody in musical movement the sense of life they are trying to capture.

LISTENING

Smooth melodic motion--Consonant intervals

Hanson, 2, I
Brahms, 2, I (second theme)
Tchaikovsky, 5, I
Mozart, Eine Kleine, II, III
Bach, Suite, III

Jagged, angular melodic motion--Dissonant intervals

Stravinsky, Symphony, II
Beethoven, 3, III, IV
Berlioz, Fantastique, IV, V (piccolo and clarinet duet)
Bach, Suite, I

MATERIAL 13

Another element of melody which contributes to expressiveness is register--the highness or lowness of the pitch level of the melody. Music in a high register has a different feeling tone than music in a low register. Sometimes the same melody is sounded in different registers. Its affect is different according to where it is sounded.

LISTENING

The following examples incorporate the same theme in various registers.

Beethoven, Quartet, IV (2nd theme, meas. 25-64)
Berlioz, Fantastique, V (fugue theme moves from bottom up)
Bartok, Music, IV (at c, meas. 83, p. 109)
Barber, Adagio
Brahms, 2, II

ACTIVITIES

Find songs of limited range in songbook. Have class sing them several times, transposing the key each time. Include low, middle, and high transposition to clarify how change of register can affect the composition.

MATERIAL 14

Another element by which melodies become expressive is pitch range. Some melodies are made of pitches in a very narrow range of the scale. Other melodies include pitches from very low to very high. Melodies of narrow pitch range have quite a different affect than melodies of wide pitch range.

LISTENING

Melodies with narrow pitch range:

Bartok, Music, I
Hanson, 2, II
Vivaldi, Spring, I, III
Tchaikovsky, 5, I

Melodies with wide pitch range:

Berg, Lyric Suite, II (beginning)
Hindemith, Sonata, I (beginning)
Brahms, 2, I
Beethoven, 5, III (beginning)
Schuman, 3, I (beginning)

ACTIVITIES

1. Select songs from series using melodies having wide pitch ranges. Sing and discuss.

2. Select songs from series using melodies having narrow pitch ranges. Sing and discuss.

3. Ask students to compose their own melodies having wide or narrow pitch ranges. Sing best examples.

MATERIAL 15

As a melody moves it passes through points of lessened tension where the movement comes to a partial or complete rest. Such a "resting place" is called a cadence. Just as sentences have places which call for a comma, signifying a brief pause, and a period at the end, signifying that the idea has come to a close, so melodies are usually broken up into parts, called phrases, separated by cadences, or places of rest.

Some melodies are made of short phrases with strong cadences. These melodies are like the primary readers: "See Spot run. Run Spot run. Spot runs." Short melodies need not be simple in musical content. Some of the most profound music ever written has been based on small melody fragments.

Other melodies spin out with few cadences, or very weak cadences. Several modern pieces are so lacking in resting places that they feel rootless and breathless.

LISTENING

Frequent, strong cadences:

Beethoven, Quartet, IV
Beethoven, 3, II
Beethoven, 5, I
Haydn, 101, IV
Mozart, Eine Kleine (any movement)

Infrequent, weaker cadences:

Hindemith, Sonata, I
Brahms, 2, I
Hanson, 2, II
Barber, Adagio
Debussy, "Clair de Lune"
Schuman, 3, Chorale

Modern examples lacking cadences:

Berg, Lyric Suite, II, III
Schoenberg, Quartet 4
Varese, Ionisation
Babbitt, Composition
Ussachevsky, Piece

ACTIVITIES

1. Have class raise hands at cadence points while hearing "normal" melodies. Because of their structure, melodies similar to those listed should be used.

Mozart, Eine Kleine (any movement)
Mozart, 36, II, III
Mozart, 40, I, III
Haydn, 101 (any movement)
Mozart, Ah, vous

2. Have pupils read through following selections and place punctuation marks in appropriate places. Have them look for points of cadence where some mark will seem necessary: use comma, period, semi-colon, etc.

a) cadences occur in almost every form of motion in time they are moments of pause or breath either momentary or final without such moments action seems to run on without any stop or break some modern music poetry and literature is composed in one great sweep gaining continual momentum by moving moving never stopping never ceasing until the final utterance is made and rest is achieved leaving the audience breathless naturally this style is difficult to understand at first since there are no pauses moments where one can breathe get his bearings and go on most often people get lost in the relentless motion and say to themselves what's going on

b) "Tone Color" from Copland's What to Listen for in Music:

after rhythm melody and harmony comes timbre or tone color just as it is impossible to hear speech without hearing some specific timbre so music can exist only in terms of some specific color in tone timbre in music is analogous to color in painting it is a fascinating element not only because of vast resources already explored but also because of illimitable future possibilities

c) Persian Proverb

he who knows not and knows not that he knows not is a fool shun him he who knows not and knows that he knows not is a child teach him he who knows and knows not that he knows is asleep wake him he who knows and knows that he knows is wise follow him

3. Have the class read the following poems and paragraphs made of short phrases separated by strong cadences. Ask entire class to read aloud, always noting the short phrases punctuated by cadences.

THE TIGER, William Blake

Tiger, tiger, burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder and what art
Could twist the sinews of thy heart?
And, when thy heart began to beat,
What dread hand and what dread feet?

EPIGRAM, Samuel Taylor Coleridge

Sir, I admit your general rule,
That every poet is a fool,
But you yourself may serve to show it,
That every fool is not a poet.

WHEN I WAS ONE-AND-TWENTY, A. E. Housman

When I was one-and-twenty
    I heard a wise man say,
"Give crowns and pounds and guineas
    But not your heart away;
Give pearls away and rubies
    But keep your fancy free".
But I was one-and-twenty,
    No use to talk to me.

When I was one-and-twenty
    I heard him say again,
"The heart out of the bosom
    Was never given in vain;
'Tis paid with sighs a plenty
    And sold for endless rue".
And I am two-and-twenty,
    And oh, 'tis true, 'tis true.

PARAGRAPHS (THE SIRENS, from J. Joyce, Ulysses)

But wait. But hear. Chordsdark. Lugugugubrious. Low. In a cave of the dark middle earth. Embedded ore. Lumpmusic.

- - - -

Ben Dollard's voice barreltone. Doing his level best to say it. Croak of vast manless moonless womanless marsh. Other comedown. Big ships' chandler's business he did once. Remember: rosiny ropes, ships' lanterns. Failed to the tune of ten thousand pounds. Now in the Iveagh home. Cubicle number so and so. Number one Bass did that for him.

4. Have class read following poems and paragraphs made of long, rambling sentences having few, weak cadences. Read the pieces aloud.

FERN HILL, Dylan Thomas

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honored among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daises and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

THEN CAME I TO THE SHORELESS SHORE OF SILENCE, Conrad Aiken

Then came I to the shoreless shore of silence,
Where never summer was nor shade of tree,
Nor sound of water, nor sweet light of sun,
But only nothing and the shore of nothing,
Above, below, around, and in my heart:

Where day was not, nor night, nor space, nor time,
Where no bird sang, save him of memory,
Nor footstep marked upon the marl, to guide
My halting footstep; and I turned for terror,
Seeking in vain the Pole Star of my thought;

Where it was blown among the shapeless clouds,
And gone as soon as seen, and scarce recalled,
Its image lost and directionless;
Alone upon the brown sad edge of chaos,
In the wan evening that was evening always;

BANKERS ARE JUST LIKE ANYBODY ELSE, EXCEPT RICHER, Ogden Nash

This is a song to celebrate banks,
Because they are full of money and you go into them
and all you hear is clinks and clanks,
Or maybe a sound like the wind in the trees on the hills,
Which is the rustling of the thousand dollar bills.
Most bankers dwell in marble halls
Which they get to dwell in because they encourage deposits
and discourage withdrawals,
And particularly because they all observe one rule which
woe betides the banker who fails to heed it,
Which is you must never lend any money to anybody unless
they don't need it.
I know you, you cautious conservative banks!

If people are worried about their rent it is your duty
to deny them the loan of one nickel, yes, even
one copper engraving of the martyred son of the
late Nancy Hanks;
Yes, if they request fifty dollars to pay for a baby you
must look at them like Tarzan looking at an uppity
ape in the jungle.
And tell them what do they think a bank is, anyhow, they
had better go get the money from their wife's aunt
or ungle.

LONG PHRASES (Paragraphs)

DOCTOR SAX, Jack Kerouac

In SEARS ROEBUCK and hardware stores people stomped around by the light of gray afternoon and bought boots, rubbers, fiddled among rakes, cape, gloom rain gear--something like a dirty splotch of ink hung in the sky, the flood was in the air, talk in the streets--views of water at distant streetends all over town, the great clock of City Hall rounded golden silent in the dumb daylight and said the time about the flood. Puddles splashed in traffic. Unbelievably now, I returned to see the flood still rising--after supper--the might roar beneath the bridge was still there, casting mist up in an air sea--brown torrent mountains falling in--I began to be afraid now of watching under the bridge--huge tormented logs came careening from the moil of upriver falls and consequence, lurched up and down like a piston in the stream, some huge power was pumping from below . . . glistened in its torments.

LIGHT IN AUGUST, William Faulkner

Time the spaces of light and dark, had long since lost orderliness. It would be either one now, seemingly at an instant, between two movements of the eyelids, without warning. He could never know when he would pass from one to the other, when he would find that he had been asleep without remembering having waked. Sometimes it would seem to him that a night of sleep, in hay, in a ditch, beneath an abandoned roof, would be followed immediately by another night without interval of day, without light between to see to flee by; fleeing and urgency, without any night between or any interval of rest, as if the sun had not set but instead had turned in the sky before reaching the horizon and retraced its way. When he went to sleep walking or even kneeling in the act of drinking from a spring, he could never know if his eyes would open next upon sunlight or upon stars.

MATERIAL 16

The combination of length of melody and strength of cadences determines the complexity of a melodic structure. Some melodies are made of short, simple phrases, separated from other phrases by distinct cadences. The phrases themselves are regular, symmetrical in construction. They probably contain the same number of measures, and move along in a regular, repeated manner.

More complex melodic structure might be made of longer, more involved phrases, and of some phrases different in length from others in the same melody. The phrases might have points of rest in unexpected places, or might have only a hint of a cadence here and there.

LISTENING

1. Examples listed below illustrate simple, symmetrical shape. Write out some on board so class can visualize this balance.

Haydn, 101, IV
Bach, Suite, VI (Minuet)
Mozart, 41, III
Mozart, Eine Kleine, II

2. Examples below illustrate long, asymmetrical phrases. Follow same procedure for presentation.

Bartok, Music, I
Stravinsky, Symphony, II
Stravinsky, The Tale, "Soldiers' March"
Schuman, 3, Chorale (p. 49)

ACTIVITIES

Have class look through songbook and find songs made of simple, symmetrical structure. Sing several and have pupils raise hands at the end of each phrase. Move hands in arc from left to right, painting the phrase contour in air.

Follow the same procedure in looking for long phrases.

MATERIAL 17

Melodies are used in various ways by composers. Sometimes a melody is stated in its entirety and gives a sense of completeness as it stands. Such a melody is often called a "tune." The melody of a song is a tune. Often a composer will use a melody as a building block, the melody being important not for its own sake, but for what happens to it as the music develops. Such a melody, usually of a distinctive character, used as the basis for later development or as a means of unifying several sections of a piece, is called a "theme" or "subject." Usually the theme or subject of a piece is stated at the beginning. Some pieces have several themes or subjects. If the theme is very short, consisting of a musical idea of just a few notes, it is often called a "motive." A motive will reappear quite often during a piece, sometimes as originally stated and sometimes altered in some way.

LISTENING

1. Examples of melodies which give sense of completeness in and of themselves:

Vivaldi, Spring, II
Schubert, Die Schöne, #1, 7, 16
Puccini, La Bohème, Act II, "Musetta's Waltz Song"
Handel, Messiah, "He shall feed his flock"
"I know that my Redeemer liveth"

2. Examples of themes which are presented at beginning and which reappear later several times. Theme may reappear in entirety or only in part.

Vivaldi, Spring, III
Haydn, 101, II
Stravinsky, Symphony, II (fugue)
Mozart, Eine Kleine, II
Mozart, 40, I
Beethoven, 5, III (Scherzo)
Berlioz, Fantastique, IV

3. Examples of motives: these are very short and reappear frequently in the course of a work.

Beethoven, 5, I
Berlioz, Fantastique, IV
Mozart, 41, IV (this has five distinct motives)
Hindemith, Sonata, II

MATERIAL 18

Sometimes a melody, whether tune, theme, subject or motive, will not be stated in full at a particular time, but might be just hinted at and completed later, or stopped before it is finished, or started out and changed as it goes. We will take a closer look at these ways of using melody when we discuss musical form. The way a composer uses melody will have important effects on expressiveness.

LISTENING

An example of discontinous melody is Bach, Cantata 80, V. The tutti chorus sings the chorale theme phrase by phrase, each phrase separated by a continuously moving polyphonic fabric. To facilitate explanation, turn to #8 (the 4-part chorale setting) and copy the soprano line on the board. Let pupils sing. Play #5 and point to the portion of the theme (shown on board) as it is heard.

MATERIAL 19

Melody is a complex element of musical expressiveness. There is more to melody than the usual idea that melodies are always pretty tunes. There are as many kinds of melodies as there are feelings, and as composers continue to explore feelings, we can expect that new kinds of melodies will be created.

What these melodies will sound like we cannot guess, just as people in the past could not have guessed what melody would become after their time. No matter what does happen to melody in the future, it will continue to do what it has done in the past and is doing at present--help people understand how life feels by presenting series of tones which move the way feelings move.

NOTE:

The Melody Call Charts which follow will be helpful for the unit on Melody. But because Melody and Harmony are so closely related, Call Charts which include both Melody and Harmony are given in the next unit. You may wish to use some of those Call Charts with Melody, concentrating on the Melody column, or to wait until Harmony, using the Call Charts as a review of Melody.

CALL CHART

HANDEL, MESSIAH, "O Thou that tellest" (alto aria, p. 15)

Meas #	Call #	
12	1	Short; consonant; step motion; major mode; phrases interrupted by orchestral passages
16	2	Smooth flow
20	3	Repetition of first phrase
24	4	Narrow range; ends with weak cadence
29	5	Spun-out melody; step pattern; mostly upward
40	6	Short phrase, much like first
43	7	Short, upward leaps
49	8	Downward; smooth; immediately repeated
53	9	Leaps; lower register; ends with narrow scale steps
60	10	Short upward leaps; long notes
71	11	Repetition of first phrase
75	12	Simple structure; step motion
79	13	Repetition of short step pattern
84	14	Long, smooth, spun-out scale pattern
89	15	Downward motion; long note
92	16	Upward step pattern; strong cadence
98	17	Interrupted pattern; downward scale; ends with strong cadence

CALL CHART

BACH, CANTATA NO. 80, #4 (Soprano aria)

Meas #	Call #	
3	1	Downward motion; motivic use; minor mode
5	2	Repetition of motive
6	3	Motive continued into a long spun-out melody; mostly small steps with a few leaps; strong cadence
13	4	Downward pattern ended with a leap
14	5	Pattern repeated a step lower
15	6	Pattern repeated and spun-out into long melody; mostly small steps with a few leaps; scale passages
20	7	More jagged; high register
23	8	Wide range; jagged; mostly leaps
26	9	Original motive again; downward motion
28	10	Repetition of motive
29	11	Long melody; wide range; mostly steps, with a few leaps; ends with strong cadence

CALL CHART

MOZART, SYMPHONY NO. 36 IN C MAJOR ("Linz"), II

Meas #	Call #	
1	1	Major; short phrases; mostly step motion; smooth; complete usage; simple structure
5	2	Smooth down and up pattern (repeated); consonant
9	3	Small steps with one downward leap; strong cadence
13	4	Short skip-wise motive; smooth step-wise; short motive; repeated; mostly narrow range; weak cadence
18	5	Smoothly up and down
22	6	Sudden shift to minor; short phrases
24	7	Repetition of pattern
26	8	Smooth; step motion; deceptive cadences
33	9	High register; simple, short phrases; strong but delicate cadence

TEST CHART

BEETHOVEN, KREUTZER SONATA FOR VIOLIN AND PIANO, II

VARIATION II (answer for violin melody)

[✓ small steps]	large leaps
[✓ generally upward]	generally downward
[✓ staccato]	legato
[✓ continuous]	interrupted
[✓ strong cadences]	weak cadences
static pace	[✓ active pace]
narrow range	[✓ wide range]
[✓ major]	minor
low register	[✓ high register]
short	[✓ long]

VARIATION III (both instruments carry melody in unison)

[✓ legato]	staccato	
[✓ smooth]	jagged	
major	[✓ minor]	
[✓ consonant intervals]	dissonant intervals	
large leaps	small steps	[✓ both]
[✓ many weak cadences]	only strong cadences	
[✓ continuous]	interrupted	
[✓ wide range]	narrow range	

TEST CHART

BEETHOVEN, STRING QUARTET NO. 13 IN Bb MAJOR, OP. 130, V (Cavatina)

short	[✓ long]
jagged	[✓ smooth]
mostly high	[✓ mostly low]
strong cadences	[✓ weak cadences]
[✓ static pace]	active pace
short motives	[✓ complete melody]
[✓ consonant]	dissonant

TEST CHART

SCHUBERT, DIE SCHÖNE MÜLLERIN, #14, "Der Jäger"

static	[✓ active]
[✓ small steps]	large leaps
[✓ jagged]	smooth
[✓ continuous]	interrupted
[✓ generally upward]	generally downward
long phrases	[✓ short phrases]
[✓ many cadences]	few cadences
narrow range	[✓ wide range]
major	[✓ minor]

TEST CHART

MOZART, REQUIEM MASS, #3, "Tuba Mirum"

(answer for voice only, except for No. 1)

Meas #	Call #			
		(trombone)		
1	1	small steps	[✓ large leaps]	
		narrow range	[✓ wide range]	
		[✓ primarily downward]	primarily upward	
3	2	small steps	[✓ large leaps]	
		narrow range	[✓ wide range]	
		[✓ primarily downward]	primarily upward	
		[✓ complete]	motivic	
		[✓ generally low register]	generally high register	
		active	[✓ static]	
9	3	[✓ smooth with large leaps]	smooth with small steps	jagged with large leaps, small steps
		[✓ strong cadences]	no strong cadences	
		melody: long, uninterrupted phrase	[✓ melody: broken into short phrases]	
		[✓ static]	active	
		[✓ generally low register]	generally high register	
18	4	[✓ high register]	low register	
		[✓ mostly small steps]	mostly large leaps	
		[✓ generally smooth]	always jagged	
		[✓ many cadences]	no cadences	
34	5	[✓ smooth]	jagged	
		generally upward	[✓ generally downward]	
		[✓ many small steps]	no small steps	
40	6	[✓ smooth]	jagged	
		continuous	[✓ interrupted]	
		active	[✓ static]	

TEST CHART

MODERN JAZZ QUARTET AND GUEST, THIRD STREAM MUSIC ALBUM, "Fine"

Call #	Melody Guides		
1	Ensemble	[✓ static]	active
		low register	[✓ high register]
2	French horn	small steps	[✓ large leaps]
		[✓ wide range]	narrow range
3	Flute enters	[✓ smooth]	jagged
		upward	[✓ downward]
4	French horn, all instruments going:	[✓ downward]	upward
		[✓ ends with cadence]	continues with no cadence
5	Vibraharp	narrow range	[✓ wide range]
		[✓ several cadences]	no cadences

TEST CHART

SCHUMAN, SYMPHONY NO. 3, Chorale
(down to meas. 50)

Meas #	Call #			
21	1	small steps	[✓ large leaps]	
		narrow range	[✓ wide range]	
		[✓ dissonant intervals]	consonant intervals	
		mostly upward	mostly downward	[✓ upward and downward]
		[✓ weak cadences]	strong cadences	
29	2	[✓ high register]	low register	
		narrow range	[✓ wide range]	
		active	[✓ static]	
		strong cadences	[✓ weak cadences]	
		[✓ long melody]	short melody	
		[✓ jagged intervals]	smooth intervals	
		mostly small steps	[✓ mostly large leaps]	

D. Harmony

MATERIAL 1

The actual sounds of music are called tone color. The way the sounds move in time is rhythm. The organization of tones into a series is melody. In all music there are sounds (tone color) and the sounds are made to move (rhythm). In most music the moving sounds have pitch and are related to one another in some way (melody). In most music, also, more than one tone is sounded at a time. The organization of tones sounded together is called "harmony."

From around the 17th century to the present, much music has used groups of notes sounded together--called "chords"--as accompaniment to melodies. Chords have been used in particular ways by composers during the last 400 years to give particular kinds of expressive values to their music. If we are to understand and feel the expressiveness of harmony, we must learn some things about how it works.

Here is an outline of what will be studied about musical harmony:

HARMONY

(The Organization of Tones Sounded Together)

Structure:	simple------complex
Tonality:	tonal------atonal
Quality:	consonant------dissonant
Density:	thick------thin
	block chords------harmonic patterns
Cadences:	strong------weak
Modulation:	few------many
	gradual------abrupt
	usual------unusual
Shape:	jagged------smooth
Pace:	infrequent changes------frequent changes
Prominence:	accompaniment------main content

We will discuss each expressive aspect of harmony, listen to examples of each, and carry on activities which will help to understand the ideas.

MATERIAL 2

Each of the tones in the scale has a relationship with the other tones in the scale. Until the early 1900's these relationships, or functions, were used by composers in particular expressive ways. Music in which these relationships exist among the tones is called "tonal music." Music of those composers of our century which does not make use of these tonal relationships is called "atonal music."

These same principles apply to harmony. Just as with melody, when chords are related to one another according to their function in the scale, the music is called "tonal." Music of 20th century composers who do not make use of these relationships is called "atonal." For the moment, we will consider how harmony works in tonal music.

The simplest and most used kind of chord is made of 3 notes from the scale, each one separated from the other by a note in between. If we number the notes of the scale 1 through 8, the chords would be made of notes 1-3-5, 2-4-6, 3-5-7, 4-6-8, 5-7-2, 6-8-3, 7-2-4, etc.

ACTIVITIES

Demonstrate the triad on the piano. Point out that by striking any note in the scale and adding two thirds immediately above it, the result is a 3-note chord or triad. If possible, use a keyboard diagram or have students come up to the piano to experiment.

MATERIAL 3

Each chord has a number (traditionally a Roman number) which is the same as its bottom note has in the scale. Each chord serves the same function as a chord as the bottom note serves as a note.

The chords available to a composer are not limited to the simple ones just discussed. One thing a composer can do is alter the order of the notes in the chord, using the middle note on the bottom or the top note on the bottom or spreading the notes out in various other ways. He can also alter notes in chords by lowering or raising certain ones a half-step.

ACTIVITIES

1. Play each chord slowly to impress aural effects. Have students experiment with playing and writing chords, alterations and inversions, in various keys using the I chord of each key. Demonstrate how chords built on each note of a scale are either major (I, IV, V), minor (II, III, VI), or diminished (VII).

2. Experiment with altered chords as accompaniment to songs. Demonstrate correct chords, then alter as class sings softly. For songs in books, show the chord and discuss how to alter it. Then try the alteration for affect as class sings while listening to accompaniment.

MATERIAL 4

Aside from inverting and altering chords, more notes can be added to each chord. The more a composer does to alter the basic chord, the more complex and involved becomes his harmony. This can be very complex and involved. Composers must study harmony for several years in order to be able to deal with its complexities.

It is not necessary to study about harmony the way a musician must. Our interest in harmony is in its expressive affects on the listener. We will take a look at certain aspects which do not require specialized knowledge, and which are important for a richer experience of the expressiveness of music.

The first thing to make clear is the difference in expressiveness between tonal harmony and atonal harmony. Arnold Schoenberg had the idea of making each of the 12 tones of the scale of equal value, so that their old functions no longer existed. This made the music atonal. Schoenberg did the same thing with harmony. Rather than using traditional chords, he used clusters of notes which gave no feeling of expected movement from one to another. When we listen to atonal music, we cannot expect to hear the same kind of expressive movement from chord to chord as in tonal music. Consonance and dissonance do not really apply to atonal harmonies. We must put out of our minds, when we listen to atonal music, the old distinction between consonant sounds and dissonant sounds.

ACTIVITIES

Demonstrate various tone clusters from Schoenberg's Quartet 4. With such atonal harmonies, the kind of expressive movement from chord to chord heard in tonal music is now missing.

Play sections of the Quartet discussed. Listen especially to the harmony.

Point that Schoenberg did not just choose notes at random for his "tone clusters," but followed well worked-out rules and regulations as to which tones could be used at which times.

MATERIAL 5

When we listen to tonal music (and most music, of course, is tonal), we should hear the difference between consonant and dissonant harmonies. Movement from one kind to the other is one of the basic ways for composers to make their music expressive.

Consonant harmony is one which has little or no tension among the notes. The simple, 3-note chords are all consonant. None of the notes in a consonant chord clashes with any of the other notes in that chord. If we add a clashing tone to a consonant chord, it becomes dissonant. The added note "b" clashes with the bottom note "c", and creates a dissonance. If we want to make the chord even more dissonant we could add another clashing note. Now both the "b" and the "d" clash with the other notes, making the whole chord more dissonant than before.

ACTIVITIES

Demonstrate examples of C E G, C E G B, and C E G B D, and similar structures in various keys. Have students build various chords, adding more and more dissonance.

MATERIAL 6

What once was considered a very daring and dissonant chord became, as people got used to hearing it, not so shocking or dissonant to the ear. So composers added more dissonance to keep up the expressiveness of their music. When the new level of dissonance no longer produced the feeling of tension, new and more dissonant devices were used. Contemporary tonal music contains a good deal of dissonance. Modern composers want to create the kinds of expressive tensions which they feel are necessary to explore how life feels.

So whenever we listen to tonal music, whether written 300 years ago or 3 years ago, we should be sensitive to the movement of the music from tension (dissonance) to relaxation (consonance). This movement is one of the most powerful ways in which a composer can capture in music what he knows about the way life feels.

LISTENING

Play selections from various periods of history, pointing out existence of dissonance to some degree in each piece. While general progression is to more and more dissonance, many older pieces were quite dissonant. Also, the level of dissonance is relative--that is, what is now considered little dissonance was once considered much dissonance.

Suggested pieces:

Gesualdo, O vos
Bach, Suite
Bach, Little Fugue
Mozart, Requiem, #1, #7
Beethoven, 3, I
Beethoven, 5, I
Beethoven, Quartet, V
Liszt, Sonata (beginning)
Brahms, 2, I, II
Wagner, Prelude
Stravinsky, The Rite (conclusion)
Bartok, Music
Schuman, 3, IV
Hindemith, Sonata

MATERIAL 7

An important aspect of the expressiveness of harmony is density--the thickness or thinness of harmony. Some harmony is made of chords which are heavy blocks of sounds with many notes placed close to one another. This kind of harmony gives a weighty, thick sound. Other harmony is made of chords which contain a few tones, spread out with much space between. Such harmony will sound much lighter and thinner than the other kind.

LISTENING

Chordal Harmony (neither thick nor thin):

Beethoven, Kreutzer, I (meas. 1-35)
II (beginning)
Schuman, 3, II, Chorale (meas. 20-50)
Schubert, Die Schöne, #7
Brahms, 2, II (beginning to imitation section)
Beethoven, Violin Concerto, II (beginning)

Thick Chordal Harmony:

Schoenberg, Pierrot, #14
Schubert, Die Schöne, #5 (meas. 1-4; 26-36)
#20 (meas. 12-20)
Bach, Suite, Polonaise
Tchaikovsky, 5, II (beginning)
Schuman, 3, II, Toccata (meas. 265-281)
Beethoven, Pathetique (grave section)
Schuman, 3, I (variations 1 and 2)
Berg, Lyric Suite (Trio of III)

Thin Chordal Harmony:

Schubert, Die Schöne, #18 (meas. 1-29)
Haydn, 101, II
Debussy, Clair de Lune (beginning)
Beethoven, Violin Concerto, II (Variation 3, meas. 31-88)
Copland, El Salón (meas. 20-60, score p. 3-6)
Puccini, La Bohème, Act I, "Mi Chiamano Mimi" (p. 99)
Schubert, Die Schöne, #6 (first 21 meas.)

MATERIAL 8

Sometimes a chord will be broken up into a pattern made of the notes of the chord sounded separately. Instead of sounding the notes 1-3-5 together, the composer can spread them out in various ways. This breaking-up of chords into single-note patterns gives a different density to the harmony than does the use of block chords.

LISTENING

Chords broken into patterns:

Beethoven, Pathetique, II (meas. 1-16)
Chopin, Etude (meas. 1-20)
Mozart, Eine Kleine, III, Trio
Mozart, 41, III (meas. 1-16)
Mozart, Ah, vous, II, X
Vivaldi, Spring, II

MATERIAL 9

It is important to realize that not all harmony consists of block chords. Composers constantly break up chords into patterns of every variety, each pattern consisting of notes from the basic chord strung out in expressive ways. How do we know that these patterns are harmony rather than separate melodies? Notice whether one important melody is present. If so, the material accompanying this melody, whether block chords or patterns of notes, is harmonic material. It is accompaniment to the melody, used to "dress up" the melody by providing an expressive background against which we hear the melody.

LISTENING

Harmonic material as accompaniment to a melody:

Bach, Passacaglia, Variations XI, XV, XVI, XVIII
Bach, Suite, Bouree II
Mozart, Ah, Vous, IV, VI
Mozart, Requiem, #7, #12 (meas. 1-9)
Hanson, 3, III (meas. 1-19)
Bach, Cantata 80, #2

MATERIAL 10

In some music two or more melodies are strung along together, each one important as a melody in and of itself. We will take a closer look at such music in the section on Texture. For now, we are concerned with music which has a melody with accompanying material. The density of the harmonic material will vary according to 1) whether block chords are used, 2) whether block chords are thick or thin, 3) whether harmonic patterns are used, 4) whether patterns are thick or thin depending on how many instruments play them, how many patterns overlap, how many notes are sounded together.

A composer has available to him many ways to arrange his harmony into different kinds of density, each giving a somewhat different expressiveness.

LISTENING

Thick Harmonic Material:

Bartok, Music, IV
Mozart, Requiem, #1, 2, 10
Mozart, Eine Kleine, I
Handel, Messiah, "Hallelujah Chorus"
Hindemith, Sonata, II
Liszt, Sonata (Grandioso section, p. 8)
Beethoven, 5, I (beginning)
Schubert, Die Schöne, #3

Thin Harmonic Material:

Debussy, Afternoon
Berg, Lyric Suite, III (down to trio)
Mozart, Ah, Vous
Schubert, Die Schöne, #13
Bartok, Music, III (after 1st min.)
Mozart, Eine Kleine, "Romanze"

LISTENING

MOZART, PIANO VARIATIONS ON "AH, VOUS DIRAI-JE, MAMAN"

Examples of thick and thin harmonic material can be conveniently illustrated by using this piece. The order of appearance follows the following outline:

Theme: thin; Variation I, thin; Variation II, thick; Variation III, thin; Variation IV, thick; Variation V, thin; Variation VI, thick; Variation VII, thick; Variation VIII, thin; Variation IX, thin; Variation X, thick; Variation XI, thin; Variation XII, thick.

MATERIAL 11

As harmonies move along, establishing tension and release of tension through consonances and dissonances, they come to places where the movement halts, or rests. These are called "cadences." We already discussed cadences in melody. The pauses in the movement of a melody have their equal in the pauses in the harmony which goes with the melody.

Some pieces have very strong cadences, which give a sense of strong division into separate parts. Other pieces have very weak cadences. Such music seems to go on and on without taking a breath. In most pieces there are some strong cadences and some weak cadences. Almost every piece ends with a very strong cadence, so that we feel finished when the music stops. Various sections of a piece will end with a strong cadence, so that we can be aware that one section is ending and another beginning. During most pieces, various kinds of cadences occur, some giving more sense of rest than others.

LISTENING

Play examples of cadences from the basic list. Raise hands at cadence points. Note change in number and strength of cadences according to period.

ACTIVITIES

Point out cadences in song series. Show home base note in first chord and final chord of the songs. In pieces (or sections) ending with deceptive cadences, point out that a tendency to want to have the home base note has been set up but a completely different and unexpected chord is played.

Try to find examples in song series of the half-cadence and the plagal cadence. Have class sing various cadences from songs in four parts, if possible.

MATERIAL 12

When we discussed the construction of scales in our unit on Melody, we mentioned that the first note of the scale was the "home base" note, and that the "key" of the scale and of the music based on that scale, was the name of the home-base note. As long as the melody is based on a particular scale it is in that key, and will give a sense of rest or pause when it returns to the starting note of that scale.

These same principles apply to harmony. Since chords are built on the various notes of the scale, and since each chord has a particular relationship to the other chords, based on the note of the scale on which it is built, chords also are in the particular key of the scale being used. Just as we get a sense of rest when a melody returns to its key tone, we also get a sense of rest when a progression of chords returns to the key chord.

It is not necessary for an entire piece to be based on the same scale--to be in the same key--from beginning to end. A switch from one key to another is called a "modulation." The switch can affect the listener very strongly, because his ears had become accustomed to a particular home-base and all of a sudden he finds himself with a different home-base. He is thrown off balance by the switch, and has to accustom himself to the new key with its new place of rest.

Some music modulates quite frequently. One is constantly thrown off balance by switches from home-base to home-base. Other music remains in one key for long periods, giving a feeling of musical stability.

Some modulations are gradual. The composer will slowly lead from one key to another, so that the listener hardly realizes that a modulation has taken place. In other cases an abrupt modulation will be made, with a corresponding imbalance in the musical feeling.

Some modulations are from one key to another key which is closely related. The imbalance felt in such a modulation is small. Some modulations move to a key only distantly related to the first. This creates a larger imbalance. The more we are able to hear of the differences among modulations, the more easily we will be able to feel the different expressive affects they produce.

ACTIVITIES

Play examples of modulation on the piano. Each should be performed several times; the first time for the general continuity, and succeeding times to focus on the actual method of modulation. Make some of the modulations very gradual, some very obvious and abrupt. Have class hum key tone while you are playing, then change key tone when you have reached a new key.

LISTENING

Obvious Modulations:

Beethoven, Pathetique (end of Grave section after the repeat)
Bennett, Suite, #5, "Rag" (7 Bb - Eb at 8)
Mozart, Eine Kleine, "Romanze" (B sec. p. 9, meas. 35-40, 47-55; change from major to minor, I G-D, III G-D)
Schubert, Die Schöne, #5 (meas. 36-46)
Chopin, Polonaise (meas. 80-81, and several times thereafter)

MATERIAL 13

Another expressive aspect of harmony is its shape. Some harmony moves smoothly and evenly. The chords or patterns seem to glide along effortlessly from one to another. In other harmonic progressions large and dissonant leaps are made, giving a jagged, broken movement to the harmony. The shape of harmonic movement will have a great effect on the way the music sounds.

LISTENING

Smooth Harmonic Progressions:

Schuman, 3, II, Chorale
Chopin, Etude
Capitol, George Shearing, "Yesterdays" (beginning, side 2, band 2)
Hindemith, Sonata, I
Bach, Italian Concerto, II
Schubert, Die Schöne, #5 (beginning at largo section, meas. 46)
Tchaikovsky, 5, II (beginning)

Jagged Harmonic Progressions:

Bennett, Suite, #3, "Western One Step", #5, "Rag"
Schuman, 3, I (Variation I)
Mozart, Requiem, #10 (adagio section)
Stravinsky, Symphony, III
Schoenberg, Pierrot, #14, 15

MATERIAL 14

Another aspect of harmony which contributes to its expressiveness is the rate at which harmonies change. In some music a particular chord or chord pattern is used with little variation for several measures. Then another chord or chord pattern is sounded for several measures. Such music has infrequent changes of harmony, giving a minimum of harmonic action, or a "static" harmonic pace. Some music uses frequent changes from harmony to harmony, resulting in an active harmonic pace. Most music is neither entirely static harmonically, or entirely active harmonically. Most music incorporates both frequent changes and infrequent changes at various times.

LISTENING

Frequent Harmonic Changes (active harmonic pace):

Bennett, Suite, #5, "Rag"
Beethoven, Pathetique, I (Allegro di molto e con brio)
Mozart, Requiem, #2
Schoenberg, Pierrot, #14
Bartok, Music, II

Infrequent Harmonic Changes (static harmonic pace):

Beethoven, Pathetique, I (Grave section)
Hindemith, Sonata, #3 (beginning, slow section)
Beethoven, 5, III (beginning section)
Handel, Messiah, "There were shepherds"
"And the angels said"
Beethoven, Violin Concerto, Larghetto (rehearsal A, end)

MATERIAL 15

The prominence, or degree of importance of harmony, contributes to its expressive affects. In some music harmony plays a minor role, acting simply as a background for what is taking place in a different element. Our attention is not really drawn to the harmony, but only vaguely senses that some harmonic background is present. In other cases harmony is the primary content of the music. The main interest and expressiveness of such music is its harmony, with the other elements of secondary importance. We must be able to focus our listening on the usage of harmony, so that proper attention can be paid to its role in music.

LISTENING

Prominent Harmony:

Bennett, Suite, "Rag"
Tchaikovsky, 5, II (beginning)
Schubert, Die Schöne, #6, 12, 17
Mozart, Requiem, #7
Beethoven, Violin Concerto, II (beginning, variation III)

Background Harmony:

Tchaikovsky, 5, II (after first chordal progression)
Beethoven, Violin Concerto, II (p. 61)
Puccini, La Bohème, Act I, "Che gelida manina"
Debussy, Afternoon (about 1st minute)

NOTE:

In the following Call Charts which include both Melody and Harmony, you may need to present the selection first for Melody, then for Harmony, then for the two together.

CALL CHART

BENNETT, SUITE OF OLD AMERICAN DANCES, "Schottische"

Meas #	Call #	Melody	Harmony
1	1	Minor; low register; leaps; wide range; jagged	Moderately paced; accompaniment; low pitch; strong cadences
23	2	Change to major mode	Prominent; dissonant; moving from high to low; thicker texture
31	3	High; prominent	New key
39	4	Upward	Downward chord motion
43	5	High register motive	Lower register chords carry the melody
49	6	Upward movement	Downward chord motion
53	7	High and prominent	Accompaniment; smooth
61	8		Rising block chords; thickens
65	9	Leaps; low register; returns to minor	Original key
84	10		Minor chords; downward in low register; smooth; thick
88	11		Major; very light; rising chords

CALL CHART

COPLAND, EL SALÓN MÉXICO (up to p. 19)

Meas #	Call #	Melody	Harmony
1	1	Upward motion; skips; major; jagged	High register
15	2	Sudden downward shift	Becomes thicker
20	3	Generally upward; jagged	Dissonant; leaps
38	4	Smooth; short	Low register; static
61	5	Staccato; short; strong cadences	Pace quickens; thin
73	6	High register; smooth; short	Thicker; high register; smooth
97	7		Rapid increase in thickness; pace slows momentarily
103	8	High register; jagged theme heard in several different voices	Thin texture, gradually becoming more dense; pace increases; some dissonance
124	9	Texture thins out; jagged; dissonant	Moving toward a modulation
134	10	Upward; jagged theme in several voices	New key; becomes thick again; moves quickly toward another modulation
145	11	Middle register; short	New key; thick block chords; prominent strong cadences
156	12	Middle register; upward motion; some dissonances	Thick; staccato chords; more active
167	13	High register; jagged; major	Thicker; more active; toward a modulation
173	14	Upward; high register	New key; thin texture

CALL CHART

BEETHOVEN, PATHETIQUE SONATA FOR PIANO, OP. 13, I

Meas #	Call #	Melody	Harmony
1	1		Main content; thick; weak cadences; minor
5	2	Upward; small steps; motivic; consonant	Thick; smooth
6	3	Repetition	Thick; smooth
7	4	Upward; small steps; motivic; consonant	Thick; smooth
9	5	Downward; very small steps	Thin; smooth
11	6		Main content; jagged; thick; modulating gradually
49	7	Long; alternating between large and small steps	New key; thin; gradually modulating
89	8	Upward; small steps	New key; thin (broken)
113	9	Downward; small steps	Thin; getting thicker
121	10		Main content; thick; jagged; getting dissonant

CALL CHART

MOZART, SYMPHONY NO. 36 IN C MAJOR ("Linz"), I

Meas #	Call #	Melody	Harmony
1	1	Motivic; jagged, large steps; wide range	Thick
4	2	Long; smooth; small steps	Thinner; smooth
8	3	Motivic; alternating registers; large and small steps	Thicker; smooth; thins out
16	4	Downward; static; small steps; smooth; getting thick	Thin; smooth
19	5		Thick; chord
20	6	Static; small steps; strong cadences	Thinner; smooth
30	7	Static; small steps; large leaps	Thicker; jagged
37	8	Active; small steps; smooth	Thinner; smooth
42	9	Large steps; jagged; high register	Thicker; active; jagged

CALL CHART

PUCCINI, LA BOHÈME, Act I, "Mi chiamano Mimi" (p. 98)

Meas #	Call #	Melody	Harmony
Rehearsal #35	1	Smooth; consonant; middle register; steps and leaps	Accompaniment; smooth; weak cadences
15	2	Pitch range widens; general direction upward; high climax note held	Accompaniment; gradually becomes thicker
20	3	General direction downward	Accompaniment
26	4	Repeat of first phrase of aria	Accompaniment
31	5	Mid-register; consonant; smooth	Staccato; pizzicato; light
49	6	Pattern repeated higher several times, then returns lower	Very prominent; pace quickens; weak cadences
60	7	Gradually higher register; high climax note held	Gradually thicker; more active
65	8	Middle to low register; generally downward	Return to static pace; accompaniment ends with strong cadence

TEST CHART

DEBUSSY, SUITE BERGAMASQUE, "Clair de Lune"

[✓ simple]	complex
[✓ tonal]	atonal
[✓ consonant]	dissonant
strong cadences	[✓ weak cadences]
[✓ mostly thin textured]	mostly thick textured
jagged motion	[✓ smooth motion]
[✓ static pace]	active pace
[✓ accompaniment]	main content

HANDEL, MESSIAH, "But who may abide"

[✓ simple]	complex
[✓ tonal]	atonal
[✓ consonant]	dissonant
jagged motion	[✓ smooth motion]
[✓ static pace]	active pace
[✓ accompaniment]	main content

TEST CHART

JOHN COLTRANE, SUMMERTIME

simple chords	[✓ complex chords]
consonant	[✓ dissonant]
[✓ few cadences]	many cadences
[✓ thick texture]	thin texture
[✓ jagged motion]	smooth motion
static pace	[✓ active pace]
[✓ harmony accompanies]	harmony is main content

MOZART, EINE KLEINE NACHTMUSIK, III

[✓ simple structure]	complex structure
[✓ tonal]	atonal
[✓ consonant]	dissonant
weak cadences	[✓ strong cadences]
smooth motion	[✓ jagged motion]
harmony is main content	[✓ harmony accompanies]
[✓ no modulation]	many modulations

TEST CHART

SCHOENBERG, PIERROT LUNAIRE, #14, "Die Kreuze"

Meas #	Call #		
1	1	[✓ consonant]	dissonant
		[✓ thick]	thin
		[✓ jagged]	smooth
		simple	[✓ complex]
		[✓ active]	static
		clear cadences	[✓ unclear cadences]
10	2	tonal	[✓ atonal]
		[✓ static]	active
		[✓ jagged]	smooth
17	3	static	[✓ active]
		[✓ harmony in low register]	harmony in high register
		[✓ thick]	thin
20	4	[✓ thin, becoming thick]	thick, becoming thin

TEST CHART

BEETHOVEN, PATHETIQUE SONATA FOR PIANO, OP. 13, I

Meas #	Call #			
Grave Section				
1	1	[✓ thick]	thin	
		[✓ generally static]	generally active	
		[✓ many cadences]	few cadences	
		jagged	smooth	[✓ sometimes smooth, sometimes jagged]
		[✓ tonal]	atonal	
Allegro con brio Section				
11	2	static	[✓ active]	
		[✓ many cadences]	few cadences	
51	3	[✓ static]	active	
		thick	[✓ thin]	
		[✓ simple]	complex	
89	4	smooth	[✓ jagged]	
		[✓ many cadences]	few cadences	
		[✓ generally active]	static	
		thin at end	[✓ thick at end]	
		[✓ strong cadence at end]	weak cadence at end	

E. Texture

MATERIAL 1

Both texture and form contribute a great deal to the expressiveness of music. The person who cannot perceive them in music cannot get from music all it has to give. We will take a look at these "organizers of the elements" to see what it is about them which helps music be an expressive medium.

Melody consists of a series of tones related in some way. Harmony consists of groups of tones related in some way. Tones in a melody not only relate one to another, but the melody itself relates to _other_ melodies in the same piece. A melody not only relates to other melodies, it also relates to the _harmony_ of the music.

Some music (mostly quite old) consists of only a single melody, with no harmony. Some music consists of several melodies, each one related in some way with the others, but again, no harmony. And some music consists of both melody _and_ harmony, each related to the other in some way. The organization of melody and harmony is called "texture."

Here is an outline of what will be studied about musical texture:

TEXTURE

(The Organization of Melody and Harmony)

Monophonic

Polyphonic:

imitative------nonimitative

blending colors------contrasting colors

thin sonority------thick sonority

Homophonic:

melody and blending accompaniment------melody and contrasting accompaniment

blending colors------contrasting colors

thin sonority------thick sonority

Mixed Texture:

polyphonic------homophonic

MATERIAL 2

Monophonic music (mono = single; phonic = sound) consists of one melody, with no harmony. This is the oldest kind of music. The music of the ancient Greeks, primitive tribes, ancient Oriental cultures, all is monophonic. Much Oriental music of today is monophonic. In Western civilization, monophonic music died out toward the end of the Middle Ages, after having reached its highest development in the literature of the Gregorian Chant. Today monophonic music is of historic interest primarily.

LISTENING

Jewish Music: HMS, Vol. I

- a) Psalm 8
- b) Hymn for Hasha 'Na Rabba

Ancient Greek Music: HMS, Vol I

- a) First Delphic Hymn
- b) Epitaph of Serkilos

2,000 Years of Music:

- a) Greek music
- b) Jewish music
- c) Gregorian Chant

MATERIAL 3

Polyphonic music (poly = many) consists of two or more melodies which overlap and interweave in various ways. Another name for polyphony is "counterpoint." Some polyphonic music consists of melodies which imitate previously stated melodies, all overlapping one another. A round is a simple example. A melody (say, "Row, Row, Row Your Boat") starts out and before it is finished it is repeated by another voice and then another and another. When all four voices are going we have pure imitative counterpoint. It is the fact that each part has its own identity as a melody, yet relates and balances with the other parts, which makes polyphonic music so fascinating and challenging to the listener. Our task is to keep the melodies separate, yet at the same time to notice how they are related.

ACTIVITIES

1. Sing rounds and point out the expressiveness of the texture. Have students note that each part has an identical melody. Taking the same rounds have the students clap the rhythm or chant the words in rhythm (a particularly good one for this is "Sumer Is Icumen In").

In all these activities emphasize listening to the texture by having one part of the class perform as another listens attentively.

2. Have students clap (or use rhythm instruments) 3- and 4-part rhythmic rounds.

MATERIAL 4

Some other kinds of imitative counterpoint use more than one melody and use them in various complex ways. We must notice how the melodies imitate one another and how they create a tangled web of interrelated strands. The movement of each melody and the way this movement relates with the movement of other melodies is what makes this music expressive.

LISTENING

Play these examples of imitative counterpoint and instruct students to raise hands each time a voice enters in imitation. Have one part of class observe and listen as the other part participates.

Bach, Little Fugue
Stravinsky, Symphony, II (fugue)
Mozart, Requiem, #1, 5
Schuman, 3, I (fugue), II (toccata)
Hindemith, Sonata, IV (fugue)
Beethoven, Quartet, IV (section B, beginning at meas. 25)

MATERIAL 5

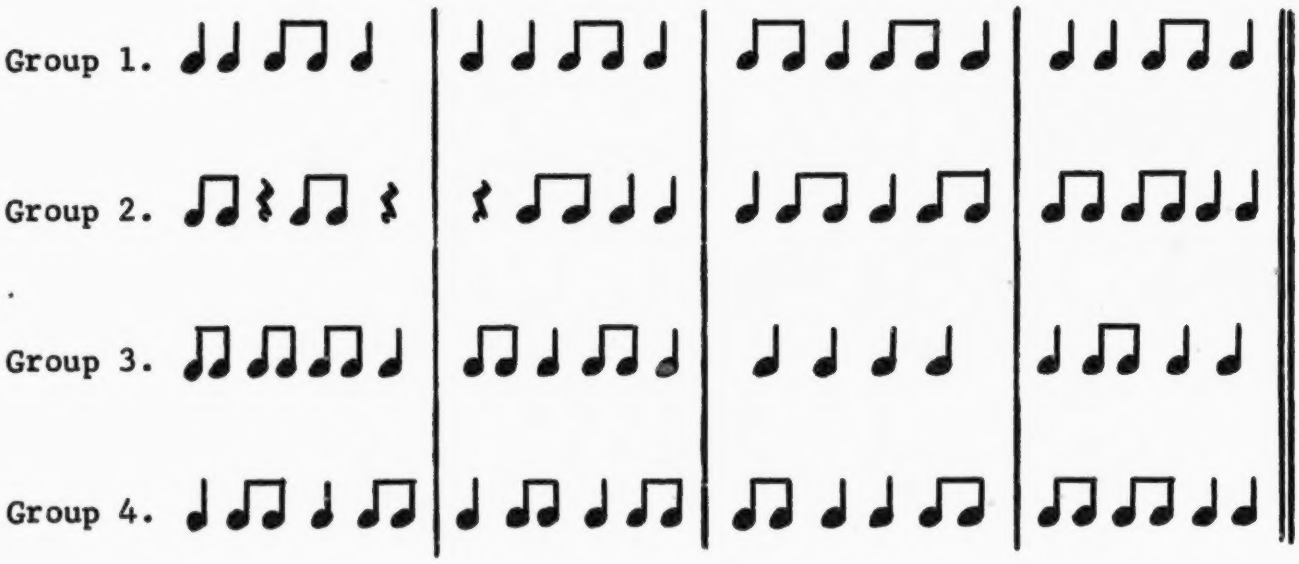
Some polyphony is made of melodies which are quite different from one another. It is more difficult to hear how the various melodies relate to each other when they are non-imitative, but the possibilities for musical expressiveness are greater, also.

LISTENING

Bach, Cantata 80, #5, 2
Schoenberg, Quartet 4, III, IV
Bach, Suite (Polonnaise Double)
Beethoven, Violin Concerto (p. 76-79)
Tchaikovsky, 5, II (Main melody when strings state it, after horns. Obligato is non-imitative.)

ACTIVITIES

1. Each of the following patterns is unique, yet designed to be compatible with the others. Split class into four groups, practice each pattern alone until it is mastered: gradually do 2-, 3-, then 4-part rhythmic counterpoint. Clap and then substitute rhythm instruments. Class members can compose similar rhythmic parts in non-imitative polyphony.



2. If possible, permit class to sing several songs simultaneously. Many easy songs lend themselves to such treatment. Check Music in the Elementary School, Nye and Nye (2nd ed.), p. 208.

MATERIAL 6

Sometimes several strands of melody are sounded by the same or similar tone colors. For example, 4 violins might be used for a 4-part polyphonic piece. Or 4 stringed instruments--2 violins, viola and cello--might be used. Or 4 voices--2 sopranos, alto and tenor--might sing the music. In such cases, the melodies will blend together because the tone color of each is so much like the tone color of the others. Music made of intertwined melodies of the same or similar color will also give a unified, blended effect.

But if the separate melodies are sounded by widely different tone colors, a completely different expressive effect will be given. Suppose the same four melodies which were played by 4 violins were played by a flute, trumpet, oboe, viola. The contrasting tone colors would give the music quite a different expressiveness.

LISTENING

1. Examples of polyphonic pieces utilizing contrasting instrument or voices, resulting in rich, varied tonal color:

Beethoven, 3, II (p. 79-83)
Mozart, Requiem, #1 (fugue; voices and strings and winds double)
Bach, Cantata 80, I (voices, strings, high brass)
Puccini, La Bohème, Act 3 (p. 300-315)

2. These polyphonic examples utilize instrumentation which blends, resulting in an even and smooth texture.

Gabrieli, Canzon (imitative)
Berg, Lyric Suite, Andante amoroso (non-imitative)
Bartok, Music, I (p. 1-8, imitative)

ACTIVITIES

Split class into four groups. Have four different rhythmic lines performed by the same instrument, that is, perhaps 4 wood blocks, or 4 jingle sticks. Then have one different instrument for each line. Finally, have each line performed by a heterogeneous group of instruments.

As a continuation of this, select four girls to intone the patterns at the same pitch. Do the same with four boys. Then select a soprano, alto, tenor, and bass. Let the class observe how the overall tone quality is changed with four different vocal qualities.

MATERIAL 7

Some polyphonic music is made of a few strands of melody, sounded by only a few instruments or voices. This music gives a thin, transparent sonority, or quality of tone. The thin texture gives a particular effect which many composers find is extremely useful and expressive.

It is possible to create a thick sonority made of several closely interwoven melodies sounded by large numbers of instruments or voices. Such music also gives a dense, heavy expressive value, which composers find to be useful in many ways.

LISTENING

Thin-Textured Polyphony:

Schoenberg, Quartet 4 (band 2)
Berg, Lyric Suite, III (down to trio)
Stravinsky, Symphony, II
Stravinsky, The Rite, Introduction

Thick-Textured Polyphony:

Berg, Lyric Suite, III (trio estatico)
Schuman, 3, Passacaglia (beginning at 5th entrance of theme, to meas. 210)
Handel, Messiah, "Let us break our bonds"
"Hallelujah Chorus"
Mozart, Requiem, #1 (starts thin, becomes thick)

ACTIVITIES

Have students play rounds on rhythm instruments. In order to demonstrate thin texture, use only one or two instruments on a part (preferably those instruments which produce sounds of a "light" quality).

Demonstrate thick texture by using as many instruments as are available--particularly those which produce sounds of a "heavy" quality.

MATERIAL 8

The third musical texture is made of melody with harmony. This is called homophonic texture. In this texture we have a melody (whether tune or theme or subject or motive) with accompanying material made of some kind of harmony. Sometimes the accompanying harmony is a series of chords. At other times the harmony might be broken up into several parts, some of which, or all of which, move in a note-to-note fashion. The music remains homophonic as long as the accompaniment does not consist of actual melodies which might rival the main melody in importance.

LISTENING

To remind the class of differences in harmonic texture, review the following examples. The following illustrate homophonic texture with chordal accompaniment:

Beethoven, Quartet, V
Copland, El Salón (p. 7-9)
Bach, Suite, Polonnaise
Schubert, Die Schöne, #7, 12
Mozart, Eine Kleine, I, II

In the following, harmonic material is broken into moving patterns:

Vivaldi, Spring, II
Bach, Suite, Bouree II
Mozart, 41, III (meas. 1-16)
Beethoven, Pathetique, II
Chopin, Etude, #3 (meas. 1-20)

ACTIVITIES

Accompany any song desired in a block chord style. The piano or autoharp would be best. Repeat the songs, but this time break the chordal accompaniment into arpeggio, alternating notes, etc. Point out that, either way, the result is homophonic. Then play a third time, substituting a countermelody instead of block chords. Indicate that such a structure, no longer judged homophonic, is polyphonic with two equally important melodic strands.

MATERIAL 9

Sometimes the main melody is made to blend with its accompaniment by being submerged in between notes of the chords or by being accompanied with material not much different in movement from the melody. In such cases the melody and harmony give a unified, "homogenized" effect. In other cases, the melody and its accompaniment might be of highly contrasting material--smooth, flowing melody accompanied by staccato, jerky chords. The listener must be aware of these differences if he is to share the composer's insights.

LISTENING

Examples of melody with blending accompaniment:

Mozart, Ah, Vous, Variations II and IV
Capitol, George Shearing, "Yesterdays"
Bennett, Suite, "Western One-Step"
Bach, Cantata 80, #8 (Chorale melody)

Examples of melodies with contrasting harmonic accompaniment:

Mozart, Ah, Vous, Variations I, II, III
Schubert, Die Schöne, #5, 16
Vivaldi, Spring, II, III (down to meas. 24)
Beethoven, Violin Concerto, II (p. 61)
Bennett, Suite, "Schottische" (first 22 meas.)

ACTIVITIES

Select examples of songs (from series or choral materials) having a melody with a contrasting accompaniment. A good example is Robert Shaw's arrangement of "Sleep, Baby, Sleep." In this piece the women's voices sing the very legato melody while the tenors and basses sing a 4-note figure that is repeated throughout. In this arrangement, the tenors and basses accompany in alternating quarter notes; however, the teacher may do several things to diversify this and further illustrate the point of melody with contrasting accompaniment. For example, 1) have tenors and basses sing the accompaniment figure in block half-note chords without piano, or with piano playing the alternating quarter-note figure, or 2) have girls or boys or both sing the melody with the piano playing the accompanying figures.

MATERIAL 10

In some homophonic music the melody and accompaniment are sounded by the same or similar tone colors. Just as with polyphonic music sounded by similar colors, homophonic music will give the affect of a smooth blend when played or sung by like instruments or voices. Just as polyphonic music gives a different expressive value when sounded by contrasting tone colors, homophonic music in which the melody is in one tone color and the harmony in a contrasting color will sound quite different from that in which all the colors are the same.

LISTENING

The following examples illustrate melody with accompaniments which blend or contrast in harmonic tone color.

Melody with blending accompaniment:

Vivaldi, Spring, II
Beethoven, Quartet, V
Mozart, Violin Concerto, II (p. 61-63)

Melody with contrasting accompaniment:

Bach, Suite, Polonnaise
Beethoven, Violin Concerto, II (p. 64)
Schubert, Die Schöne, #7, 12
Tchaikovsky, 5, II

ACTIVITIES

Have "Sleep, Baby, Sleep" or some similar tune sung, with girls only doing both melody and harmony. Repeat and substitute same and different tone color. As a further Activity, have either melody or harmony performed on piano, treating the instrument as a third harmonic color.

MATERIAL 11

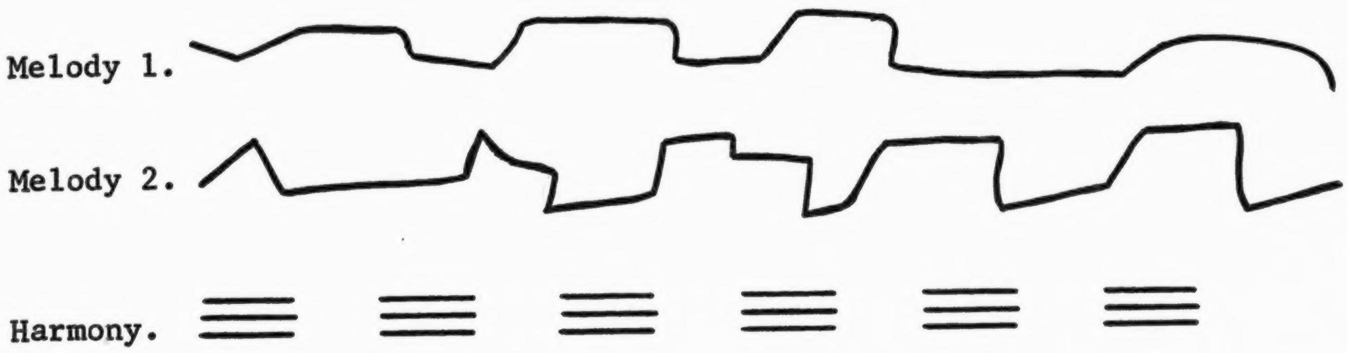
Homophonic music can be thin and "spread out" in sonority, or tone quality, or it can be thick and heavy in sonority, just as can polyphonic music. In the first case the music might consist of a melody stated by a single instrument, with a light, wispy accompaniment in a few other instruments. Or perhaps the melody is stated by an entire section of the orchestra, with the accompaniment played by all the other instruments of the orchestra. Between these extremes lie numberless possibilities from which the sensitive composer will choose as he creates his music.

LISTENING

When the harmonic sonorities are thick or thin, the resultant texture will tend to follow in kind. For examples of thick or thin texture, consult the list found in Listening on thick and thin harmony.

MATERIAL 12

Not all music is entirely polyphonic or entirely homophonic. Much music shifts from a section of polyphonic texture to a section of homophonic texture. Also, some pieces contain both polyphonic and homophonic textures at one and the same time. One way this can happen is for the composer to use two or more melodies, and both or all melodies accompanied by harmony. A diagram of this kind of music might look like this:



LISTENING

Examples of sectional polyphonic and homophonic pieces:

Brahms, 2, II
Mozart, Requiem, #10
Schuman, 3, Chorale
Capitol, George Shearing, "Yesterdays"
Stravinsky, Symphony, III

Examples of two or more melodies with harmonic accompaniment:

Tchaikovsky, 5, II
Stravinsky, The Rite, "Ritual of Ancestors" (p. 103)
Beethoven, Violin Concerto, III (Rondo, p. 77, meas. 126)
Hanson, 2, I (molto meno mosso, p. 55)

ACTIVITIES

Select partner songs with melodies accompanied by block chords. For many examples, refer to: Partner Songs, More Partner Songs, Selected and Arranged by Frederick Beckman, Ginn and Co.

MATERIAL 13

Another way polyphonic music and homophonic music can exist at the same time is for several melodies to be constructed so that each is a melody in and of itself, but each note in each melody forms a chord with the notes of the other melodies sounded at the same time.

This texture is the one used by many hymns. The Baroque composer, Johann Sebastian Bach (1685-1750) was an expert at writing such music, as were other composers of his time.

LISTENING

The following examples illustrate the use of hymn-like chords, in which melodies blend into chordal progressions.

Mozart, Requiem, #7, #9 (to "quam olim Abrahae")
Schuman, 3, Chorale (meas. 50-64, 90-106)
Bach, Cantata 80, #8
Beethoven, Violin Concerto, II

ACTIVITIES

Have class sing the 3-part hymns on a neutral syllable. If possible, try the 4-part arrangement. Point out how each line is a melody in itself and should be sung as such, and not as a series of unrelated, separate tunes.

MATERIAL 14

Some music is so complex in texture, with so many bits of polyphony and homophony all mixed together, that a simple description using the words homophonic and/or polyphonic is impossible.

Some contemporary music is made of sounds which cannot be separated into "melody" and "harmony," and therefore cannot be described with the traditional words "homophonic" or "polyphonic." Such music is not without texture. We are without accurate words to describe such music, however. For some new music we must abandon traditional words because they no longer describe what the music is doing.

LISTENING

Complex Textures:

Puccini, La Bohème, Act II (end, p. 220-223)
Hanson, 2, I
Mozart, 41, I, II

Contemporary Textures:

Babbitt, Composition
Ussachevsky, Piece
Varese, Ionisation

CALL CHART

HANDEL, MESSIAH, "Hallelujah Chorus"

(score p. 67, to end)

Meas #	Call #	
1	1	Polyphonic: orchestra imitates voices; thick sonority
22	2	Polyphonic: imitative; contrasting colors; thick sonority
33	3	Homophonic: melody and blending accompaniment; thick sonority
41	4	Polyphonic: (fugal) imitative; contrasting colors and registers; thick sonority
51	5	Polyphonic: nonimitative; (2 basic melodies); contrasting colors (women contrast men, instruments contrast voices); all are ascending with sopranos prominent
69	6	Polyphonic: imitative; contrasting color; thick sonority
74	7	Polyphonic: nonimitative; 2 basic melodies; contrasting color
78	8	Mixed melody in voices and countermelodies in brasses; orchestral accompaniment; thick sonority

CALL CHART

SCHUMAN, SYMPHONY NO. 3, Chorale

Meas #	Call #	
1	1	Polyphonic: nonimitative; blending color; violas and cellos
21	2	Homophonic: melody in trumpet with accompaniment in violins and cellos
31	3	Homophonic: melody in flute with accompaniment in violas and cellos
49	4	Homophonic and Polyphonic: hymn-like texture; blending color; strings
61	5	Homophonic: pizzicato melody; long notes in upper strings
64	6	Polyphonic: nonimitative; blending color; thin sonority, becoming thick
71	7	Polyphonic: static melody, violins and cello, against action melody, violins and violas
91	8	Homophonic and Polyphonic: hymn-like texture in full orchestra; thick sonority
106	9	Homophonic: melody in English horn; strings in accompaniment; thin sonority; contrasting color
111	10	Polyphonic: nonimitative; blending color; French horn

(up to meas. 128)

CALL CHART

BRAHMS, SYMPHONY NO. 2 IN D MAJOR, II (up to meas. 55)

Meas #	Call #	
1	1	Homophonic: melody in cello and contrasting accompaniment; contrasting color; thick sonority
12	2	Homophonic and Polyphonic: melody in higher register (violins and flutes); countermelody in cello; harmonic material in other instruments; contrasting color; thick sonority
14	3	Homophonic; contrasting color
17	4	Polyphonic: imitation; contrasting color; thin to thick to thin
27	5	Homophonic: melody and contrasting accompaniment; contrasting color; thick sonority
33	6	Mixed: two melodies, use of main melody in woods and upper strings, countermelody in lower strings, pizzicato; generally thin sonority; contrasting colors; begins primarily homophonic, becomes polyphonic, returns to a primarily homophonic texture
45	7	Mixed: upper strings and woods with main melody, violas, cellos and double bass with countermelody; contrasting colors and register; thick sonority
49-55	8	Polyphonic: imitative; contrasting colors and registers; thick sonorities

TEST CHART

BEETHOVEN, VIOLIN CONCERTO IN D MAJOR, OP. 61, III

(up to meas. 92)

Meas #	Call #			
1	1	[✓ homophonic]	imitative polyphony	nonimitative polyphony
		thick sonority	[✓ thin sonority]	
20	2	nonimitative polyphony	imitative polyphony	[✓ homophonic]
		[✓ thick sonority]	thin sonority	
45	3	nonimitative polyphony	[✓ imitative polyphony]	homophonic
		[✓ contrasting colors]	blending colors	
		thick sonority	[✓ thin sonority]	
58	4	nonimitative polyphony	imitative polyphony	[✓ homophonic]
		[✓ contrasting colors]	blending colors	
		thin sonority	[✓ thick sonority]	
67	5	all homophonic	all polyphonic	[✓ some of each]
		[✓ contrasting colors]	blending colors	
		thin sonority	[✓ thick sonority]	

(to meas. 92)

TEST CHART

SCHUMAN, SYMPHONY NO. 3, Chorale (meas. 1-28)

Meas #	Call #			
1	1	homophonic	imitative polyphony	nonimitative polyphony
		thin sonority	thick sonority	
		blending colors	contrasting colors	
21	2	homophonic	imitative polyphony	nonimitative polyphony
		blending colors	contrasting colors	
31	3	homophonic	imitative polyphony	nonimitative polyphony
		thin sonority	thick sonority	
		blending colors	contrasting colors	
49	4	polyphonic	homophonic	hymn-like
64	6	blending colors	contrasting colors	
		homophonic	imitative polyphony	nonimitative polyphony
		thick to thin	thin to thick	
71	7	homophonic	imitative polyphony	nonimitative polyphony
91	8	thin sonority	thick sonority	
		imitative polyphony	nonimitative polyphony	hymn-like

TEST CHART

BRAHMS, SYMPHONY NO. 2 IN D MAJOR, II

Meas #	Call #			
1	1	homophonic [✓]	polyphonic	
		melody with blending accompaniment	melody with contrasting accompaniment [✓]	
12	2	only homophonic	only polyphonic	both [✓]
14	3	homophonic [✓]	polyphonic	
17	4	homophonic	imitative polyphony [✓]	nonimitative polyphony
		blending colors	contrasting colors [✓]	
27	5	homophonic with active harmonic material [✓]	nonimitative polyphony	
		melody with blending accompaniment	melody with contrasting accompaniment [✓]	
		thin sonority	thick sonority [✓]	
33	6	thin sonority [✓]	thick sonority	
		blending colors	contrasting colors [✓]	
		only homophonic	only polyphonic	both [✓]
45	7	blending colors	contrasting colors [✓]	
		homophonic	polyphonic	both [✓]
49	8	blending colors	contrasting colors [✓]	
		homophonic	imitative polyphony	nonimitative polyphony [✓]

F. Form

MATERIAL 1

The purpose of the arts is to help us know about how human life feels. Just as human feelings follow forms which allow us to react to the world in consistent ways, art-works follow forms which make them unified, consistent things. Every art-work is an organized, ordered system of relationships made of the characteristic material of the particular art. Music consists of organized relationships among sounds. Dance consists of organized relationships among movements. Poetry consists of organized relationships among words. Sculpture consists of organized relationships among shapes. These relationships are not always simple or obvious. Several contemporary artists are experimenting with works which contain aspects of unrelated elements, such as random sounds, movements, colors. The use of random elements is an organized, purposeful attempt to do what all art does. The goal of understanding and exploring feeling remains the same no matter how an art-work is made.

Our task now is to understand more about how sounds become organized into musical works.

Here is an outline of what will be studied about musical form:

FORM

(The Organization of the Elements)

Principles (followed by all forms):

- Unity
- Variety

Procedures (used in all forms):

- Repetition
- Contrast
- Variation
- Development

Forms based on Repetition (A A A, etc.):

- One-part Song Form, Round

Forms based on Repetition with Contrast (A B A C A, etc.):

- Binary, Ternary, Rondo

Forms based on Repetition with Variation (A A1 A2 A3, etc.):

- Theme and Variations, Continuous Variations, Contrapuntal Forms

Forms based on Repetition with Development:

- Sonata Allegro Form

Free Forms (all contain Repetition, Contrast, Variation and/or Development):

- Toccata, Prelude, Fantasia, Etude, Impromptu, Rhapsody, Nocturne, Overture, Symphonic Poem, etc.
- Contemporary Free Forms

Combination of Forms:

- Instrumental: Sonata, Symphony, Concerto, Suite, Others
- Vocal: Opera, Oratorio, Cantata, Mass, Song Cycle, Others

MATERIAL 2

Two principles are followed in every work of art. First, the art-work must have unity. It must give a sense of wholeness and relatedness.

Second, the art-work must have variety. It must contain enough interesting material that the attention is grasped and held.

Every composer tries, every time he creates music, to make the piece sound unified and at the same time to have a variety of musical ideas. Four procedures make it possible for him to accomplish this. The first and most basic procedure is repetition. In this procedure the composer states a musical idea and then repeats it. Any and every aspect of music can be repeated in some way. Tone color, rhythm, melody, harmony--all can be repeated, either together or separately or in any possible combination.

Since music takes place in time, with no chance to review what has happened as it is being sounded, we must be reminded occasionally of what has taken place. Repetition serves to remind us of what has happened musically and also to separate the music into recognizable sections. Repetition is the most important organizing force in the art of music.

LISTENING

Write on the board, "pattern" and "repetition of pattern." As examples are played, point to appropriate description.

Vivaldi, Spring, I (1-3, 4-6)
                III (1-3, 4-6)
Haydn, 101, IV (1-8)
Mozart, 40, IV (1-8, 9-16)
Beethoven, 3, III (1-14, 15-28; 166-182, 182-197)
Schubert, Die Schöne, #1 (4-7, 8-11)
                      #2 (2-6, 6-10)
Wagner, Prelude (1-3, 4-7, 8-11)
        Liebestod (1-2, 3-4)
Bennett, Suite, IV (81-84, 85-88, 89-92)

ACTIVITIES

Look through songbooks with students and ask them to find repetition of patterns in songs. Sing them and ask that they pay particular attention to the use of repeated passages.

MATERIAL 3

If music contained only repetition, the principle of variety would not be fulfilled very well. We would have only unity, and we would soon become bored. Some primitive music and some children's play-chants contain only one idea, endlessly repeated. One can soon lose patience with the monotony of this procedure.

ACTIVITIES

Ask students to think back for a moment and try to recall childhood chants of which they were especially fond. These sing-song patterns are prevalent among all children everywhere. The use of repetition by composers is a very natural and logical feature of musical expression.

MATERIAL 4

The other three musical procedures add variety to the procedure of repetition which supplies unity. The first of these is contrast. In the procedure of contrast a musical idea is stated and then is followed with an idea which contrasts with the first. Whenever we hear a contrast in music we are given a sense of variety. We are also given a sense of unity, because we recognize the contrast as a contrast to something which has already been heard, and therefore is being related to what has already been heard.

LISTENING

Contrasting Tone Color

In the following examples much use is made of contrasts in tone color. Notice the different expressiveness of each color and how the colors contrast one with another.

Meas #	Call #	
		BRAHMS, 2, IV
1	1	Strings prominent
13	2	Woodwinds prominent
23	3	Entire orchestra
60	4	Clarinet prominent
66	5	Flute prominent
69	6	Oboe and strings prominent
78	7	Strings prominent
		BARTOK, MUSIC, III
1	1	Xylophone
4	2	Kettle drum prominent
6	3	Viola prominent
9	4	Xylophone

Meas #	Call #	
		BEETHOVEN, 5, II (meas. 1-22)
1	1	Lower strings
8	2	All strings and bassoon
10	3	Woodwinds
15	4	Strings
19	5	Woodwinds, then woodwinds and strings together

Contrast in Melody

In the following examples of contrasting melodies, place the miniature Call Chart on the board and point out each pattern and contrast as they appear. The teacher having demonstrated this procedure a few times may then ask students to do same.

MOZART, EINE KLEINE, II (meas. 1-20)

1	1	Pattern A
2	2	Contrast
4	3	Pattern A
6	4	Contrast
Repetition of the above		
8	5	Pattern B
10	6	B varied
12	7	Pattern A
16	8	Contrast
18	9	New contrast

Meas #	Call #	
		BEETHOVEN, QUARTET, IV
1	1	Pattern and repetition
Repetition of (1)		
9	2	Contrast
17	3	Pattern
Repetition of (2) and (3)		
25	4	Pattern
27	5	Contrast
29	6	Pattern
31	7	Contrast
33	8	Pattern
35	9	Contrast
37	10	Pattern
39	11	Contrast

ACTIVITIES

Contrast in Melody

1. Find contrasting sections in song series. Sing and note expressiveness.

2. Play or sing (student or teacher) two-measure phrases and ask a student to complete by singing a contrasting two-measure phrase. Sing the given pattern again and then have the entire class respond with the previously given contrasting pattern. Using the same given incomplete patterns, and the same procedure explained above, have students give a rhythmically contrasting two-measure phrase (clapping).

Illustrate how tone color can be contrasted by having the given pattern performed by one kind of rhythm instrument and the contrasting pattern on another.

MATERIAL 5

The second procedure for providing musical variety is variation. In this procedure a musical idea is stated and then varied in some way. The only limitation to what and how much can be varied is the ingenuity of the composer.

For the listener, variation provides musical interest and an endless source of new insights into feelings. Just as the procedure of contrast provides both variety and unity, the procedure of variation also gives both variety and unity: variety by varying ideas, and unity because we recognize each variation as being a variation of something already heard, and therefore as being related to the previous idea.

LISTENING

These examples illustrate the use of variation. Melodies were sought which were balanced and had as a second phrase a line very similar to but slightly different from the first phrase. Point out that variations represent subtle alterations of the original and should not be confused with contrast, which in our use of the term denotes a decided, obvious change in material. Write "pattern" and "variation of pattern" on the board--point to the appropriate response as the examples proceed.

Bach, Suite, II (1-5, 5-8)
V (1-4, 5-8, 9-12)
Mozart, Eine Kleine, I (1-2, 3-4, 11-14, 15-18)
II (1-4, 5-8)
III (1-4, 5-8)
IV (1-4, 5-8)
Mozart, 41, I (1-4, 5-8)
II (1-2, 3-4)
III (1-4, 5-8)
Schubert, Die Schöne, #3 (11-15, 15-19)
#4 (6-10, 10-14)
#6 (4-12, 12-20)
Beethoven, 3, II (1-4, 5-8)
Trio (166-173, 174-181)
Bennett, Suite, "Cake Walk" (22-27, 30-35)

ACTIVITIES

Give the class two-measure rhythms, and ask them for two more to complete a pattern. These last two measures should be similar to, but slightly different from, the first two. Once this routine seems comprehended, apply the same activity procedure to two-measure melodies. Emphasize that these last two measures should complete the phrase, echoing the first two measures in melody and rhythm, and yet be different and conclusive. If the two measures of melody are insufficient, utilize four-measure phrases and ask for four more to balance. As a final activity, look through the songbook for examples of melodic and/or rhythmic variation.

MATERIAL 6

The fourth way to achieve unity and variety is called development. In this procedure a composer takes a musical idea and explores it by altering it in various ways. The alterations are somewhat like variations, but while a variation is a distinctive new treatment of an idea, development is an attempt to make the idea grow and expand and change. It is an attempt to explore the idea by making it evolve and unfold so as to understand it in new ways.

Musical works which contain development give a powerful sense of both unity and variety. Unity is achieved by the fact that a few ideas are used as the basis for the entire work. Variety is achieved because these ideas are made to evolve and unfold.

LISTENING

For the following examples, play thematic material from the exposition first, then have students hear the respective development sections. The purpose is to illuminate how composers vary and reshape the original melodic and rhythmic patterns in the development section.

Haydn, 101, I
    Expos., meas. 24-122
    Devel., meas. 123-217

Mozart, 40, I
    Expos., meas. 1-100
    Devel., meas. 101-164

Mozart, 40, IV
    Expos., meas. 1-124
    Devel., meas. 125-206

Mozart, Eine Kleine, I
    Expos., meas. 1-55
    Devel., meas. 56-75

Beethoven, 5, I
    Expos., meas. 1-124
    Devel., meas. 125-247

MATERIAL 7

The procedures for creating unity and variety--repetition, contrast, variation and development--have been used by composers in several characteristic ways in music's history. These ways are called "forms." Musical form is the overall design or structure of a work. Sometimes the structure is very clear and precise. Some music, however, has a form which is not very easy to make out.

There are basically five kinds of musical forms. The basis of all is the procedure of repetition, with the use of one of the other procedures--contrast, variation, development--as a major organizing device. The five basic kinds of forms are:

1. Repetition
2. Repetition with contrast
3. Repetition with variation
4. Repetition with development
5. Free forms which contain various combinations of 1-4.

Examples of each of these kinds of forms will help us understand how music is organized.

1. Forms Based on Repetition (A A A, etc.)

The number of forms which use repetition alone is extremely small. Some simple songs are made of a single melody repeated over and over to different words. If the melody is given the label "A', the form can be outlined as A A A, etc.

A round consists of a single melody repeated at different times by several voices. If we call the melody of the round "A", we can outline the form of the round as A A A A.

LISTENING

These examples are constructed in strophic form, where the structure itself is repeated over and over with only the text changing.

Schubert, Die Schöne, #7, 8, 9, 13,
14, 17, 20

Mozart, Don Giovanni, (Canzonetta)
"Deh vierci alla finestra"
A = meas. 4-24; A' = meas. 24-42

ACTIVITIES

If necessary, review the structure of the Round with the students. Although imitative, the total repetition of the structure reflects the same organization as the strophic song form. This complete repetition is the point here. Therefore, this Activity should only be needed if the class is confused by such abbreviations as A B, A A A, etc.

MATERIAL 8

2. Forms Based on Repetition with Contrast (A B A C A, etc.)

The simplest form based on contrast is a musical idea (A) followed by a contrasting idea (B). This form consists of two sections, A B, and is therefore called "binary." Sometimes either the A section or the B section is repeated; sometimes both are repeated. The repetitions do not effect the overall form.

LISTENING

SCHUBERT, DIE SCHÖNE, #1

Meas #	Call #		
1	1	A	A
8	1		A repeated
12	2	B	B

BACH, SUITE, "Minuet"

Meas #	Call #		
1	1	A	A
1	1		A repeated
9	2	B	B
9	2		B repeated

BACH, CANTATA 80, #8, "Chorale"

Meas #	Call #		
1	1	A	A
1	1		A repeated (different words)
5	2	B	B

MATERIAL 9

A very common form based on the procedure of contrast is the ternary, or 3-part form. In this form a musical idea (A) is followed by a contrasting idea (B) and then the first idea (A) is repeated. This gives a structure of A B A.

As in the binary structure, any section of the ternary structure can be repeated without altering the basic outline of the form. One of the most common ways of doing this is to repeat the first A. This gives the form A A B A. Most songs are in this form.

LISTENING

Put the symbols A B A on the board. Point to them as the corresponding section is heard.

Music in simple ternary form:

Mozart, Ah, Vous
A = 1-8, B = 9-16, A = 17-24

Mozart, Eine Kleine, II
A = 1-42, B = 43-56, A = 57-81

Handel, Messiah, "Pastoral Symphony"
A = 1-11, B = 12-21, A = 1-11

Mozart, 36, II
A = 1-36, B = 37-65, A = 66-104

Music in A A B A form:

MOZART, AH, VOUS (theme)

Meas #	Call #	
1	1	A
1	1	A
9	2	B
17	3	A

CALL CHART

BEETHOVEN, KREUTZER SONATA FOR VIOLIN AND PIANO, II

Sometimes the A A B A form may be extended. Beethoven, in his Kreutzer Sonata, extended the form by giving an exact repetition of the B A part of the A A B A form.

Meas #	Call #			
			THEME	
1	1	A	Piano only	
9	2	A	Repetition; now piano and violin	
17	3	B	Contrast, piano only	
28	4	A	Piano and violin	
36	5	B	Piano and violin	repetition of (3) and (4)
47	6	A	Piano and violin	
			VARIATION I (Primarily staccato; piano always has primary material; violin accompanies)	
1	1	A		
1	2	A	Repetition	
9	3	B	Contrast	
20	4	A		
9	5	B	Repetition of (3) and (4)	
20	6	A		

ACTIVITIES

Have students recall familiar songs or melodies having an A A B A form. Students should also be encouraged to mention current hit tunes in this form.

Familiar songs in A A B A form:

All Through the Night (A A B A)

Clair de Lune (A A B A)

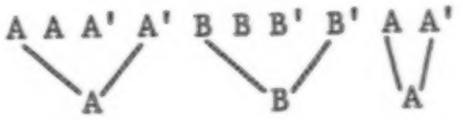
The Bluebells of Scotland (A A B A)

Drink to Me only with Thine Eyes (A A B A)

Swanee River (A A B A)

MATERIAL 10

Another way to use the ternary form is to extend each section by including two closely related ideas in each. We can represent this by A A'. The A' is not a different section from A, but an extension of A. Any of the sections can be repeated. The most common way of arranging this form is:



This ternary form was used over and over by composers in the 18th and early 19th centuries for pieces called Minuets. The first A is the Minuet, B is the Trio, and the Minuet is repeated (but without repeats).

LISTENING

Place the symbols A B A on the board. Point to them as the corresponding section is heard.

These are examples of minuet and trio or extended A B A form. As the class listens, call out when one section ends and another begins.

Mozart, Eine Kleine, III
A = 1-16, B = 17-36, A = 1-16

Haydn, 101, III
A = 1-80, B = 81-160, A = 1-80

Beethoven, 3, III
A = 1-166, B = 167-255, A = 256-422

Beethoven, 5, III
A = 1-140, B = 141-235, A - 236-end

Tchaikovsky, 5, III
A = 1-72, B = 72-144, A - 145-end

MATERIAL 11

Another major way to create a musical structure by using contrast is to state an idea (A), follow with a contrasting idea (B), restate the first idea (A), then state a totally new idea (C). This can be extended to make a structure built as follows: A B A C A D A, etc. The name of this form is Rondo.

LISTENING

Code: A = main pattern; A' = variation of main pattern;
B, C, D = contrasting patterns

VIVALDI, SPRING, I

Meas #	Call #		Meas #	Call #	
1	1	A	44	7	D
7	2	A'	55	8	A'
13	3	B	59	9	E
27	4	A'	66	10	A'
31	5	C	70	11	F
40	6	A'	76	12	A'

MOZART, EINE KLEINE, IV

Meas #	Call #	
1	1	A
17	2	B
32	3	A
59	4	A
85	5	B
100	6	A

ACTIVITIES

Give a two-measure rhythm. Ask one pupil to give a contrasting two-measure rhythm. Repeat the original two measures yourself. Ask another pupil for another contrasting rhythm. Once again repeat your original rhythm. As long as one main idea returns again and again and its entrances are separated by contrasting ideas, the form will be called Rondo.

Try to transfer this process to melody. Give a two-measure melody, ask for a contrasting two-measure melody; repeat yours, ask for another, and so on. Write these melodic lines on the board. Divide the class and try to sing the melodies in the A B A C A order. If possible, repeat one of the listenings to reinforce this lesson.

MATERIAL 12

3. Forms Based on Repetition with Variation (A A1 A2 A3, etc.)

In Theme and Variations, a musical theme is stated in a straightforward way, so that the listener can hear it clearly. Then the theme is restated several times, each time varied in some way. Each variation, in this form, is a separate section of the piece.

MOZART, AH, VOUS DIRAI-JE, MAMAN

Meas #	Call #		
	THEME		
1	1	A	
1	2	A	Repetition
9	3	B	Contrast
17	4	A	
	VARIATION I		
1	1	A	
1	2	A	Repetition
9	3	B	Contrast
14	4	A	

Meas #	Call #		
	VARIATION II		
1	1	A	
1	2	A	Repetition
9	3	B	Contrast
17	4	A	
	VARIATION III		
1	1	A	
1	2	A	Repetition
9	3	B	Contrast
17	4	A	

ACTIVITIES

Have students invent a theme and two or three variations of it. Emphasize that they must include something prominent from the theme in the variation. Have entire class sing the theme and ask for individual variations.

MATERIAL 13

In another variation procedure, called "continuous variations," the theme is restated over and over with little or no change. Each time it is restated, different musical material accompanies it. The theme to which varied material is added is usually in the lowest part, or bass. Names for this form are "Ground Bass," "Passacaglia" and "Chaconne."

LISTENING

The theme is repeated over and over, often unchanged, while the accompanying material changes for each complete statement of the theme.

BACH, PASSACAGLIA IN C MINOR

Call #	Theme	Accompaniment (variations)
	Bass alone (pedal)	
1	Bass	Slight syncopation; simple pattern
2	"	Slight syncopation; simple pattern
3	"	Mostly step-wise motion
4	"	Scale passages; more active pace
5	" (fragmented)	Wide leaps
6	"	Upward scale pattern
7	"	Downward scale pattern
8	"	Upward and downward scale pattern combined
9	" (fragmented)	Skip-wise pattern
10	"	Both chords and scalewise runs
11	Soprano	Scalewise runs
12	"	Scalewise patterns in bass

ACTIVITIES

Start off with a catchy rhythm of two measures. As you maintain this tapped rhythm, ask individuals to improvise two measures of rhythm above this. Settle on four or five good suggestions. Have class assume the task of maintaining the theme rhythm quietly. Let the four or five pupils repeat their contrasting accompanying rhythms in turn, one after another.

Transfer this procedure to melody. Make up a two- or four-measure theme, and write it on the board. Ask for suggested melodies to go with it and yet be contrasted from it. Once again, transfer the task of maintaining the theme to the class, and have the four or five outstanding melodies performed in order as the main theme recurs.

MATERIAL 14

In writing polyphonic music, several procedures are used which create musical forms related to variations. One of the oldest of these is the canon. The "Round" is the simplest kind of canon. In the round, a single melody is repeated by several parts which start at different times. In more complex canons the basic melody is altered or varied when stated by the other parts.

LISTENING

Bach, Cantata 80, #7

Palestrina, Papae Marcelli, II (Agnus Dei)
(Canon between Bass I, Alto II, and Soprano II)

MATERIAL 15

The most important polyphonic procedure which uses repetition with variation is called the Fugue. In this procedure a distinctive melody, called the "subject," is stated alone. When the subject is over, the part which stated it goes on to a second subject called the "countersubject." At the same time the countersubject is being stated a second part enters with the original subject. When this second part finishes the original subject it goes on to the countersubject. The first part, meanwhile, goes on to still different musical material, and a third part starts the original subject. A diagram of the beginning of a four-part fugue would look like this (S = subject, CS = countersubject, OM = other material):

```
S..............CS-------------OM******************************
               S..............CS-------------OM,,,,,,,,,,,,,,,
                              S..............CS---------------
                                             S................
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When we listen to a fugue we must not only keep track of the subject, we must also notice the effect the other material has upon it. This is not an easy form for either listener or composer, but the challenges of creating a successful fugue are so intriguing that composers for hundreds of years have tried to write them.

CALL CHART

BACH, ORGAN FUGUE IN G MINOR ("The Little")

Meas #	Call #	
1	1	Subject in soprano
6	2	Subject in alto; countersubject in soprano
10	3	Episode ("breathing place")
12	4	Subject in tenor; countersubject in soprano
17	5	Subject in bass (pedal), countersubject in alto; other material in soprano
22	6	Episode; modulates back to main key (G minor)
25	7	Subject, starting in tenor, suddenly turns into the countersubject; subject is resumed in soprano after one-measure hesitation
30	8	Episode modulates to relative major (Bb)
33	9	Subject in tenor (now in major); countersubject in soprano
37	10	Episode; repeated pattern
41	11	Subject in bass (pedal); countersubject in both soprano and alto
45	12	Episode modulates to subdominant (C minor)
50	13	Subject in soprano; countersubject (varied) in alto; bass (pedal) with other material
55	14	Episode (lengthy use of repeated pattern; modulates back to original key)
63	15	Subject in bass (pedal), fragments of countersubject in soprano; other material fills in; ends with strong cadence

CALL CHART

STRAVINSKY, SYMPHONY OF PSALMS, II

Meas #	Call #	
1	1	Subject 1 in oboe
6	2	Subject 1 in flute; countersubject in oboe
13	3	Subject 1 in 2nd flute; countersubject in 1st flute; oboe has other material
18	4	Subject 1 in 2nd oboe; other material fills in
23	5	Episode (four flutes and piccolo)
29	6	Subject 1 in low strings; sopranos enter with subject 2
33	7	Altos have subject 2
39	8	Tenors have subject 2
43	9	Bass has subject 2
52	10	Quick entrances of subject 2; soprano, alto, tenor, bass in downward order (stretto)
61	11	Brass and winds give fragments of subject 1
66	12	Trombone has variations of subject 1
71	13	Subject 1 in low winds and strings (varied); voices enter and continue; subject 2 fragments
77	14	Fragments of theme in low strings and trombone and tuba; subject 2 fragments

MATERIAL 16

Various other polyphonic procedures make use of the repetition of basic subjects with variations in treatment, either of the subjects themselves or of the accompanying musical material. Pieces of this sort are the chorale prelude, motet, madrigal, and concerto grosso. The guides for enjoyable listening to such music are the procedures of repetition and variation.

CALL CHART

VIVALDI, "SPRING" CONCERTO FROM THE FOUR SEASONS, I

Typical of the Concerto Grosso form, the following movement is laid out in a plan that consists of all the instruments (Tutti) playing a recurrent theme that alternates with different material played by a solo or small group of instruments (Ripieno).

Meas #	Call #			
1	1	Tutti	A	Loud
4	2		A	Soft
7	3		A'	Loud
10	4		A'	Soft
13	5	Solo Group	B	
28	6	Tutti	A'	Loud
31	7		C	Soft, gets louder
41	8		A'	Loud
44	9		D	With solo instrument entering; other instruments accompany
56	10	Tutti	A'	
59	11	Solo Group	E	
66	12	Tutti	A	
70	13	Solo Group	F	
76	14	Tutti	A'	Loud
79	15		A'	Soft

MATERIAL 17

4. Forms Based on Repetition with Development

The form based on the development procedure is called "sonata allegro." It is one of the most important forms in all of music.

The sonata allegro is a three-part form (ternary), consisting of A B A. The first A section is called the "exposition" because the major ideas are exposed to the listener. Exposition sections usually are made of two or three themes. The first theme is usually strong and dramatic. The second theme is usually of a smoother, more flowing type than the first. If the exposition contains a third theme it is stated after the second (with some connecting passages in between) and is usually of an individual, easily recognized character.

After the exposition section (A) comes the development section (B), in which the themes from A are explored for new ways of expressing and understanding feelings. In a small piece the development will be short and will consist of only a bit of exploration of a theme or two from the exposition. In a large piece, the development will be long and complex.

After the development section (B), the exposition section is repeated, but with several modifications. This third section is called the recapitulation (A). In the recapitulation, themes are presented for the second time, but one hears them in the light of the information received in the development section. You will have gained new insights into the character of the themes by the time the movement is over.

In some sonata allegro forms there is a slow introduction before the exposition, and sometimes a short ending section called a coda will follow the recapitulation. The entire form can be outlined as follows:

Introduction	Exposition	Development	Recapitulation	Coda
(sometimes)	A	B	A	(sometimes)

CALL CHART

MOZART, EINE KLEINE NACHTMUSIK, I

Meas #	Call #	
		I. EXPOSITION
1	1	Theme 1 in tonic key (G major)
11	2	Second part of theme 1--contrasting
18	3	Transition, modulating to dominant (D major)
28	4	Theme 2 in dominant (D major)
35	5	Theme 3 in dominant (D major)
51	6	Transition to development; strong cadence
		II. DEVELOPMENT
56	7	Theme 1 in dominant (D major) developed
60	8	Fragments of theme 3
70	9	Transition and modulation to tonic
		III. RECAPITULATION
76	10	Theme 1 in tonic
86	11	Second part of Theme 1--contrast
93	12	Transition; no modulation this time
101	13	Theme 2 in tonic; slight variation
108	14	Theme 3 in tonic
124	15	Transition with variation
132	16	Coda in tonic

CALL CHART

HAYDN, SYMPHONY NO. 101 IN D MAJOR ("The Clock"), I

Meas #	Call #	
		I. EXPOSITION
23	1	Main theme in tonic (D major)
48	2	Main theme varied--fragmented
80	3	Subordinate theme in dominant (A major)
106	4	Closing theme in dominant (A major)
		II. DEVELOPMENT
122	5	Subordinate theme developed in various keys
150	6	Portions of main theme developed; subordinate theme fragments
203	7	Last half of subordinate theme developed in flute and strings
		III. RECAPITULATION
217	8	Main theme in tonic (D major)
249	9	Subordinate theme in tonic (D major); imitation of fragments
280	10	Coda (conclusion); fragments from main and subordinate themes
322	11	Main theme restated; strong cadences end movement

MATERIAL 18

5. Free Forms (all contain repetition, contrast, variation and/or development)

Pieces in "free forms" do not depend so much on the element of form for their expressiveness. While they are never "unformed," they are stronger in other of the elements of music than in form. Many pieces written in the Romantic period (1820-1900) are of this type. The Baroque period (1600-1750) included music both of highly formal and of free types. Some names of free forms are Toccata, Prelude, Fantasia, Etude, Impromptu, Rhapsody, Nocturne. Large works in relatively free forms are Overtures and Symphonic Poems.

When listening to music in free forms one must not expect to be able to hear clear-cut sections or strictly followed procedures. What one can expect to hear is the use of repetition, contrast, variation and development in a great many combinations.

LISTENING

The teacher may select any of the following pieces in order to illustrate free forms.

Schoenberg, Verklärte
Debussy, "Sails," "Footsteps"
Debussy, Afternoon
Liszt, Les Preludes
Strauss, Ein Heldenleben
Dukas, The Sorcerer's Apprentice
Chopin, Fantasy Impromptu, C# minor, Op. 66
Bach, Toccata and Fugue in D minor (organ)
Mozart, Fantasy in C minor, K. 475 (piano)
Brahms, Capriccios, Op. 76, 116 (piano)

MATERIAL 19

Combinations of Forms

Many musical works consist of several movements, or parts, each one of which is in a particular form. Many of the most important musical art-works are made of several parts. A brief overview of the most common types of such works will help us understand how they are constructed.

1. Instrumental Combinations of Forms:

The sonata for solo instrument or for solo instrument with piano accompaniment is usually in three movements. We must say "usually" because there are many exceptions.

The first movement of most sonatas is in sonata allegro form. The second movement is usually slow, and may be in one of several different forms. The last movement is usually either a sonata allegro or some kind of rondo.

CALL CHART

BEETHOVEN, KREUTZER SONATA FOR VIOLIN AND PIANO

Meas #	Call #	
		MOVEMENT I
1	1	Slow Introduction; violin and piano (A major)
EXPOSITION		
18	2	Presto: A Theme (A minor); melody presented first in violin, then repeated by piano; extension of theme
90	3	Transition theme; melody presented in violin, repeated in piano; long notes; extension in quick notes follows
144	4	B Theme; melody presented first in piano, then repeated by violin (E minor); ends with deceptive cadence
DEVELOPMENT		
194	5	B Theme: begins in F major, treated motivically and developed, moving through many keys; piano and violin share in development
257	6	Violin with B Theme beginning in Db major and using accented rhythm of B Theme as extension material
300	7	Modulating material prepares for return of A Theme
326	8	Premature return of A Theme (D minor) and modulatory motivic extension
RECAPITULATION		
344	9	Real return of A Theme: A minor (original key); extension
412	10	Transition theme; melody presented in violin, repeated in piano; long notes; extension in quick notes follows

CALL CHART

BEETHOVEN, KREUTZER SONATA - Page 2

Meas #	Call #	
465	11	B Theme: melody in piano; repeated in violin and lower register of piano
497	12	Extension of B Theme; thick tonic and dominant chords in piano; chords modulate
CODA		
517	13	Material from entire movement serves as content for coda; slow section inserted; quick section ends movement with strong cadence

MOVEMENT II

1	1	A	Piano only
9	2	A	Repetition; piano and violin
17	3	B	Contrast; piano only
28	4	A	Piano and violin
36	5	B	Piano and violin
47	6	A	Piano and violin

VARIATION I (primarily staccato; piano with major material; violin accompanies)

1	1	A	
1	2	A	Repetition
9	3	B	Contrast
20	4	A	
9	5	B	Repetition of (3) and (4)
20	6	A	

CALL CHART

BEETHOVEN, KREUTZER SONATA - Page 3

Meas #	Call #		
VARIATION II			(primarily staccato; violin has primary material, moving in small steps; piano accompanies with jagged chords)
1	1	A	
1	2	A	Repetition
9	3	B	Contrast
20	4	A	
9	5	B	Repetition of (3) and (4)
20	6	A	
VARIATION III			(legato; piano and violin share material; minor key; much parallel motion)
1	1	A	
1	2	A	Repetition
9	3	B	
20	4	A	
9	5	B	Repetition of (3) and (4)
20	6	A	
VARIATION IV			(primarily legato; violin occasionally pizzicato; piano and violin alternate with major material; major; small steps)
1	1	A	Piano begins alone; violin enters pizzicato in accompaniment
9	2	A	Repetition; violin legato; piano now has violin accompaniment figure
16	3	B	Contrast; instruments share material; piano legato; violin becomes pizzicato

CALL CHART

BEETHOVEN, KREUTZER SONATA - Page 4

Meas #	Call #		
27	4	A	Piano begins alone; violin enters, becomes pizzicato in accompaniment figure
35	5	B	Violin has most material; legato
46	6	A	Violin has major material; piano has accompaniment figure of (3) and (4)
55	7		Slow free material; modulating and introducing a coda
62	8		Coda; uses material from the A section and new material; quiet cadence ends movement

MOVEMENT III, FINALE (Presto)

EXPOSITION

1	1	A Theme (A major); piano and violin begin in canon (imitative) fashion and then alternate; modulation to (2)
62	2	A Theme; repetition; now in B major (modulating); piano and violin alternate with melody
102	3	Extension material and transition
127	4	B Theme (E major) in longer notes; tempo change
148	5	Closing material from A

REPEAT TO (1)

DEVELOPMENT

179	6	A Theme used motivically; piano and violin alternate; swiftly moving through many keys; much imitation

CALL CHART

BEETHOVEN, KREUTZER SONATA - Page 5

Meas #	Call #	
257	7	A Theme; piano has bass accompaniment figure ascending; extension material changing from major to minor, preparing for recapitulation in tonic key

RECAPITULATION

Meas #	Call #	
292	8	A Theme (F# minor); piano and violin alternate with melody
341	9	A Theme; repetition; E minor; piano and violin alternate with melody
389	10	Extension material and transition
415	11	B Theme: A major; in longer notes; tempo change
434	12	Coda: using material from entire movement; modulations with tempo changes; sudden strong cadence ends movement

MATERIAL 20

The symphony is a sonata for orchestra and is usually in four movements. In addition to the three just described, the symphony usually has a moderately fast movement between the second (slow) and last (fast). This third movement is, in most symphonies written during the Classical period (1750-1820), a Minuet with Trio. We have already described this form in the section on ternary construction. The minuet as such is rarely used in works after Beethoven's time. Instead, a scherzo is more often used as the third movement. Like the minuet, the scherzo is in 3/4 meter and is a ternary (A B A) form, but it is faster and more excited than the minuet.

LISTENING

Examples of symphonic (sonata for orchestra) form:

Beethoven, 3, 5
Brahms, 2
Hanson, 2
Haydn, 101
Mozart, Eine Kleine
Mozart, 36, 40, 41
Schuman, 3
Tchaikovsky, 5

CALL CHART

HAYDN, SYMPHONY NO. 101 IN D MAJOR ("The Clock")

MOVEMENT I (Sonata Allegro Form)

Meas #	Call #	
1	1	Introduction: Slow, static pace; D minor; ends with half cadence preparing for entry of first theme
23	2	Exposition: Main theme; active pace; D major
80	3	Exposition: Second theme; short phrases; dominant key, A
106	4	Exposition: Closing theme; short phrases; dominant key, A
REPEATS TO (2)		
122	5	Development: Second theme developed
150	6	Development: Main theme developed
162	7	Development: Closing theme developed
218	8	Recapitulation: Main theme; D major
250	9	Recapitulation: Second theme; tonic key, D
280	10	Coda: Fragments of main theme reappear; ends with strong cadence

MOVEMENT II (Varied Ternary Form, A B A)

Meas #	Call #			
1	1	A	A	Main theme; G major
1	2		A	Main theme repeated
11	3		B	Contrasting material
24	4		A	Main theme
11	5		B	Contrast repeated
24	6		A	Main theme again

CALL CHART

HAYDN, SYMPHONY NO. 101 - Page 2

Meas #	Call #		
34	7	B	Second theme in G minor, gradually modulating back to G major
63	8	A	Main theme returns; G major; altered tone color in accompaniment
98	9		Main theme; abrupt change of key; Eb major
111	10		Main theme; varied
144	11		Coda

MOVEMENT III (Minuet and Trio)

Meas #	Call #		
1	1	MINUET A	Main theme; repeated
8	2		Main theme extended
REPEATS TO (1)			
28	3		Second theme
49	4		Main theme
REPEATS TO (3)			
80	5	TRIO B	Trio main theme
113	6		Trio second theme borrowed from main theme
REPEATS TO (6)			
138	7		Conclusion of trio hints at main theme
1	8	MINUET A	Minuet main theme repeated
8	9		Theme repeated and extended
28	10		Second theme
49	11		Main theme; sudden cadence ends movement

CALL CHART

HAYDN, SYMPHONY NO. 101 - Page 3

MOVEMENT IV (Complex Rondo Form)

1	1		Main theme; D major
REPETITION OF (1)			
9	2	A	Contrasting theme
21	3		Main theme
9	4		Contrast repeated
21	5		Main theme repeated
28	6		Long transition section to dominant; A major
62	7	B	Second theme; a development of the main theme
94	8		Contrasting theme, a development of (3)
103	9	A	Main theme, varied
119	10		Contrasting theme (again)
138	11		Third theme; D minor
156	12	C	Contrasting theme again from (9)
189	13		Main theme and contrasting theme combined into brief double fugue
250	14	A	Main theme
261	15		Coda

MATERIAL 21

2. Vocal Combinations of Forms:

Just as many instrumental works are made of several movements, each one of which is in some form, some music for voices, with or without instruments, is made of several movements or parts.

The most important kind of music utilizing voices in a complex way is the opera. Opera is a drama set to music. It includes singers and players and has elements not only of music but also of poetry, dance, stage design, costuming, and acting. In most operas the story is sung rather than spoken. The singing consists of various solo songs (arias), duets, trios, quartets, and larger groups of singers, all accompanied by an orchestra. When the characters in the opera are carrying the action from one aria or ensemble to another, a combination of singing and speaking is used. This is called "recitative." Recitative is not really song-like, but not plain speech either. It is an attempt to add musical quality to speaking. Some operas do not make use of recitative, allowing the singers to speak in the normal way.

Opera has been and continues to be an important type of music. We can increase our enjoyment of opera by doing the same kinds of things we do to increase our enjoyment of any kind of music. We can learn how it is a means for understanding and exploring feeling. We can become more sensitive to its expressiveness by listening for all the musical elements we have studied, and by reacting to the expressiveness of these elements. The combination of hearing how music has been made to be expressive, and feeling the way its expressiveness makes one feel, will provide the key to enjoyment.

CALL CHART

MOZART, DON GIOVANNI

(Outline of part of Act I)

1. Orchestra. Overture. Slow introduction contains motive heard later in finale. Fast section is in sonata allegro form (exposition--development--recapitulation). Concludes in half cadence, from which Act I promptly begins.
2. Four soloists and orchestra. Lengthy conversational singing section. Four solo voices heard above and in combination. Full orchestra accompanies.
3. Four soloists and continuo. Recitative. Continuo (harpsichord and cello) provides occasional accompaniment chords.
4. Two soloists and orchestra. Accompanied recitative, followed by a duet.
5. Two soloists and continuo. Recitative.
6. Three soloists and orchestra. An aria in A B A form for soprano. Two male soloists add occasional melodic fragments.
7. Three soloists and continuo. Recitative.
8. One soloist and orchestra. An aria in 4/4 later changed to a lyric 3/4 in which material is repeated several times.
9. Soloist and continuo. Recitative.
10. Two soloists, chorus and orchestra. A simple theme repeated by soloists, interrupted by the chorus.
11. Four soloists and continuo. Recitative.
12. Solo and orchestra. Aria, free form.
13. Two soloists and continuo. Recitative.
14. Two soloists and orchestra. Duet. Two sections, the second in a different rhythm.
15. Two soloists and continuo. Recitative.
16. Soloist and strings. Aria, free form.

MATERIAL 22

Another large vocal form made of several sections is the oratorio. The oratorio is usually religious in nature and includes, as does the opera, recitatives, arias, ensembles of various sizes, chorus and orchestra. Unlike the opera, the oratorio is not acted or costumed or staged, but is sung in concert form. Also unlike the opera, a narrator is commonly used to tell the story in recitative style, and the full chorus is used much more extensively than in opera.

CALL CHART

HANDEL, THE MESSIAH

Arias, small ensembles, recitatives, and chorus passages alternate. For the sake of brevity, only a part of the first section shall be included in this outline. Notice that certain forms within the oratorio fulfill the same purpose that they do in opera: recitative tells the story quickly, while aria and chorus sections pause on certain aspects of the story and momentarily halt the "action."

1. Orchestra. An overture, for orchestra alone, in A B form. A slow homophonic A section is contrasted with a lively, polyphonic B section. A slow cadence concludes the overture.

2. Solo tenor and strings. An arioso (small aria-type). Basically homophonic accompaniment with countermelody in motives. Ends with recitative.

   "Comfort ye my people. Prepare the way of the Lord."

3. Solo tenor and strings. An aria for tenor. The orchestral introduction is repeated at the conclusion. Throughout the aria the orchestra imitates the vocal line.

   "Every valley shall be exalted; every mountain and hill made low; the rough places plain; the crooked made straight."

4. Chorus and strings. Polyphonic vocal texture. The orchestra provides harmonic accompaniment, sometimes doubling the voices. A homophonic, block chord section appears frequently in the chorus.

   "And the glory of the Lord shall be revealed."

5. Recitative for bass solo and strings. Orchestra provides only occasional chords at first. Vocal line is embellished twice. For the middle section, the orchestra provides a repeated chord pattern.

   "Thus saith the Lord: I will shake all nations, the heavens, the earth, the sea, the dry land."

6. Aria for bass solo and strings. Cast in A B A B form. The A section is homophonic, the orchestra providing block chord accompaniment. The B section (prestissimo) has a fast repeated rhythmic pattern in the orchestra. The vocal line is in long phrases and often embellished.

MATERIAL 23

The cantata is like the oratorio in that it is presented in concert form and consists of the same kinds of solos, ensembles, etc. It is shorter, however, and need not be of a religious nature. The cantata was a common form during the Baroque period (1600-1750).

CALL CHART

BACH, CANTATA NO. 80 ("A Mighty Fortress")

(Written for the Reformation Festival of 1730)

1. Full orchestra and chorus. 4/4 (D) - Movement made of several sections run together. Each section utilizes imitative polyphony. The chorale, in addition to being sung by the choir, is played by trumpets several times.

   "God, a sure stronghold, will never fail us. He protects us from evil and trouble which assail us daily."

2. Duet for sopranos, and bass solo. 4/4 (D) - Chorale carried by all the sopranos, against which the bass has a long, spun-out countermelody.

   "Christ will uphold us. Those who follow Him will share in His victory."

3. Bass recitative. 4/4 (b and f#) - A "song-speech" for solo voice with simple accompaniment.

   "Christ rose triumphant for your sake. Let not sin take hold of you. Repent."

4. Aria for soprano and orchestra. 12/8 (b) - Solo is supported by organ and cello only (continuo). The aria is set in ternary form, A B A.

   "Come Jesus and dwell in my heart. Bid evil depart; begone sin--away, away."

5. Full orchestra and chorus. 6/8 (D) - Chorale theme sung in unison by entire chorus. The orchestra has an active, polyphonic texture.

   "Though evil persists all around us, we need not fear, for God shall smite the 'fiend' (Satan)."

6. Tenor recitative. 4/4 (b and D) - A "song-speech" for tenor solo with simple accompaniment.

   "Stand with Jesus and trust His power. No foe can withstand you. Salvation is certain."

7. Duet for alto and tenor solo. 3/4 (G) - The two voices imitate each other throughout. The English horn and violin, also in imitation, weave background of counterpoint.

MATERIAL 24

One other vocal form made of several movements should be mentioned. This is the song cycle, which consists of a number of songs for solo singer with piano accompaniment. Each of the songs in a song cycle is a composition in and of itself, in a particular form, but the cycle is held together by a story or a subject. The most common forms for the songs are 1) strophic, in which each stanza of the poem being sung has the same melody, 2) through-composed, in which each stanza has a different melody, 3) a combination of (1) and (2), in which some stanzas repeat the same melody and some have different melodies. The art song and song cycles were most popular in the Romantic period (1820-1900), but continue to be composed and enjoyed by many people.

CALL CHART

SCHUBERT, DIE SCHÖNE MÜLLERIN

Listen to this song cycle while following the words, using the outline given as a guide to the form of each song.

1. Dan Wandern (The Wanderer)
   strophic

2. Wohin (Whither?)
   A A' (b a') A'

3. Halt (Halt!)
   through-composed

4. Danksagung an den Bach (Thanks to the Brook)
   A B A

5. Am Feierabend (After Work)
   A B C D A (codetta)

6. Der Neugierige (The Question)
   through-composed

7. Ungeduld (Impatience)
   strophic

8. Morgengruss (Morning Greeting)
   strophic

9. Des Müllers Blumen (The Miller's Flowers)
   strophic

10. Thränenregen (Teardrops)
    A A A A' (modified strophic)

11. Mein (Mine)
    A B A (ternary)

12. Pause (Pause)
    A B C A1 A2

13. Mit dem Grünen Lautenbande (With the Green Lute-band)
    strophic

14. Der Jäger (The Hunter)
    strophic

TEST CHART

Choose the one correct answer for each selection.

SCHUMAN, SYMPHONY NO. 3, II

[✓ fugue]   theme and variation   rondo   free form   ternary

MOZART, AH, VOUS DIRAI-JE, MAMAN (meas. 1-97)

continuous variations   fugue   [✓ theme and variation]   fugue
free form   exposition section of a Sonata form

MOZART, REQUIEM MASS, #1, Kyrie Eleison (meas. 1-27)

continuous variation   theme and variation   free form
rondo   [✓ fugue]   binary

MOZART, SYMPHONY NO. 40, III

[✓ minuet and trio (A B A)]   fugue   theme and variation
free form   sonata allegro

STRAVINSKY, SYMPHONY OF PSALMS (meas. 1-29)

theme and variation   free form   continuous variation
[✓ fugue]   rondo   sonata allegro

BEETHOVEN, KREUTZER SONATA FOR VIOLIN AND PIANO, II (meas. 1-90)

[✓ theme and variation]   fugue   continuous variation
rondo   free form

DEBUSSY, VEILS (prelude, Book I)

fugue   theme and variation   continuous variation   [✓ free form]

TEST CHART

SCHUBERT, DIE SCHÖNE MÜLLERIN

Meas #	Call #	
		#11, "Mein"
1-9	1	[✓ Introduction and Section A]
41	2	A repeated [✓ Section B]
64	3	[✓ Return to A] Section B Section C
	4	Give outline of form: A B A
	5	This form is: variation [✓ ternary] strophic binary
		#7, "Ungeduld" (play all verses)
1	1	[✓ Introduction and Section A]
1	2	[✓ A repeated] Section B
1	3	[✓ A repeated] Section B Section C
1	4	[✓ A repeated] Section B Section D Section C
1	5	Give outline of form: A A A A
1	6	This form is: variation ternary [✓ strophic] binary

TEST CHART

MOZART, SYMPHONY NO. 40 IN G MINOR
(Minuet and Trio)

Meas #	Call #				
1	1	A	A section		
1	2		A' section	Repetition of A section	
15	3		A' section	Repetition of A	B section
45	4		A section	Repetition of A'	Repetition of B
42	5	B	A' section	Repetition of A	B section
42	6		A section	Repetition of B	Repetition of A'
61	7		Return of A	Repetition of B	B' section
61	8		Return of A	Repetition of B'	Return of A'
1	9	A	Return of A	Return of A'	Return of B
15	10		Return of A	Return of A'	
	11		Write letters A, B, or C in the spaces to the right of the call numbers.		
	12		This form is:	binary	ternary
	13		The name of this form is:	rondo theme and variations	minuet and trio concerto grosso

TEST CHART

MOZART, EINE KLEINE NACHTMUSIK, I

Meas #	Call #		
1	1	A	[✓ Main theme A]
28	2		Repetition of A [✓ New theme B]
56	3	B	Beginning of middle section where themes are altered and reworked. This section is called: harmony [✓ development] rondo Themes reworked in this section are: A only B only [✓ Both A and B]
76	4	A	[✓ Repetition of A] Repetition of B New melody C
101	5		Repetition of A [✓ Repetition of B] Repetition of C This section, which brings back the themes heard at first, is called: exposition development [✓ recapitulation]
132	6		The short conclusion, characterized by strong cadences, is called the: [✓ coda] recapitulation overture
	7		Write letters A, B, C, or D in the spaces to the right of the call numbers.
	8		The name of this form is: rondo prelude theme and variations [✓ sonata allegro]

III. HOW HAS MUSIC DONE WHAT IT DOES?

INTRODUCTION TO PART III

This section of the course will focus on the musical style of the important periods in music's history. Unlike the second section, in which expressive musical devices were studied regardless of style, we now will study pieces of music as pieces. Now that we know how music is expressive, we can apply our knowledge to specific works to find out how they achieve their total affect. Every piece of music combines all the elements into one, unified experience. We have broken this experience into pieces in order to find out how it is made. Now it is time to put the pieces back together.

Perhaps the quickest and easiest way to get the "flavor" of the various historical musical styles is to study several pieces in one style, and then move on to several pieces in the next style. This method can also give a better understanding of how music came to be what it is today.

In the following explorations of the historical styles of music, statements will be made which are generally true about each style. It is important to remember that very few statements about music are always true. So when we say a particular thing about, for example, Baroque melody, or Classical harmony, or Romantic form, or Modern rhythm, we are only describing something which is often or usually true.

For each style period we will discuss the characteristic use made of each element of musical expressiveness--tone color, rhythm, melody, harmony, texture and form. Then we will listen to selected works which are important pieces of music in and of themselves and which are like many other pieces of their time.

ACTIVITIES FOR UNIT III

1. For music presented in this unit, students should make reports to the class on background matters such as:

   a. The life of a particular composer

   b. The art, dance, drama, literature, etc., of a particular period

   c. The general historical background of a particular period

d. The background of a particular piece: How it relates to other pieces by the same composer or to similar pieces by other composers, and any other information about the piece that is of historical or social interest

e. Other music by any of the composers included here

f. Music of composers not included here

Report topics should be chosen by children on the basis of interest. Encourage careful, thoughtful reports rather than "copying out" material from books. Show the class how to find source material in the library. These reports should engage the students in following up aspects of the class of particular interest to them. At the same time that students pursue personal interests they can contribute much background information of real value, both to themselves and to others in the class.

2. After discussing the material on a particular style and listening to the Call Charts provided, use the Element Charts while listening to other pieces in that style. A helpful device is to listen to a piece several times, each time with a different Element Chart as an aid to perception. Then try to list as many of the elements from all the Charts as seem right for a particular piece. Compare a student's list with those of the other class members. Discuss any disagreements or questionable items, using the actual sound of the music as a guide.

3. As the class explores the particular usage of, say, rhythm in the Baroque style, refer to the Rhythm Element Chart as often as necessary to keep the discussion focused. Use the Element Chart as a summarizing device--going down the items and discussing the Baroque usage of each. Do the same with each element in each style.

4. Play unfamiliar compositions and ask the class to identify the style. To support their choice, ask for descriptions of the expressive elements in the piece, using the Element Charts and the material of Unit III. This activity may be used both for open discussion sessions and for testing sessions, with student responses collected and graded. As the unit progresses, use more varied examples of styles and more subtle examples according to the capabilities of your class. Be sure to provide success experiences as well as challenges.

A. The Baroque Style

SUMMARY OF CHARACTERISTIC USE OF EXPRESSIVE MUSICAL ELEMENTS IN THE BAROQUE PERIOD

Baroque Tone Color: Mostly strings with woodwinds (flutes, oboes, bassoons) and sometimes brass and timpani; mostly medium range; all instruments used most of the time or sudden changes from all instruments to very few instruments; no < or > ; sudden changes from loud to soft __‾‾__‾‾ ; voices singing long, polyphonic lines as if they were instruments; harpsichord used in most instrumental pieces; organ very popular

Baroque Rhythm: Single meter and tempo for each piece; strong, regular pulse; rhythmic patterns repeated over and over; regular accents; no rubato; usually simple meter (2/4, 3/4, 4/4)

Baroque Melody: Many short motives which are decorated, repeated, varied; motives "spun out" to form long, complex lines; mostly small steps moving gradually upward and downward; strong contrast between soprano melody on top and bass melody on bottom

Baroque Harmony: Chords follow well-established, predictable patterns; strong key feeling; modulations clear and usual; figured bass heard as constant bass movement in contrast with melody in soprano; strong cadences; thick to thin density; both frequent and infrequent rate of harmonic change

Baroque Texture: Homophony gradually becomes more important but polyphony remains popular; contrasting colors; emphasis on the top (soprano) and bottom (bass) of overall sound; thin to medium sonority, some thick; homophony and polyphony often kept separate, sometimes mixed; hymn texture often used

Baroque Form: Forms clear, often based on succession of related keys; repetition, contrast, variation all used; some pieces in "free" form with no standard structure; opposition of large group and small group a very popular way to structure music; combinations of forms (Suites, Oratorios, etc.) often used

CALL CHART

VIVALDI, "SPRING" CONCERTO FROM THE FOUR SEASONS, I

Meas #	Call #	
1	1	Simple repeated rhythmic pattern in large group; abrupt change from loud to soft to loud to soft; rather thin sonority; simple chord structure; harpsichord provides figured bass
13	2	Embellished motives in small groups; one tempo maintained; thin sonority; small step motion
27	3	Abrupt change from soft to loud; repeated rhythmic pattern; strong cadences
31	4	Abrupt volume change; embellished melodic line; presence of harpsichord to support harmony
37	5	Distinct emphasis on smooth top line and active bass line; modulation to dominant key
40	6	Abrupt volume change; simple chord structure; brief transition to next section
47	7	Embellished high melodic line contrasted with simple low bass line; smooth modulation
56	8	Abrupt change to loud; now in minor mode; same tempo maintained
61	9	Embellished high melodic line contrasted with long-held bass note
68	10	Repetition of early pattern again, with alterations
72	11	Smooth, stepwise embellished melody over simple bass line
77	12	Repetition of pattern by large group; abrupt volume changes; presence of harpsichord

CALL CHART

HANDEL, MESSIAH, "For Unto Us"

Meas #	Call #	
1	1	Strong pulse; 4/4; instrumental prelude "sets the stage"; high melodic line contrasted with bass line; medium range; strong cadences
7	2	Homophonic texture; harmonies slightly embellished in higher strings; smooth chord motion
13	3	Upper melodic line spun-out and embellished in smooth stepwise runs; simple chords support (homophony); voices enter imitatively (polyphony)
30	4	Repetition of rhythmic pattern
33	5	Solid block chords in voices; spun-out embellished lines in strings; simple, consonant chord structure
37	6	Simple chordal accompaniment (homophony); polyphony in voices; rhythmic pattern returns
49	7	Block chords in voices; spun-out line in strings; simple chordal foundation
53	8	Smooth modulation to subdominant (from G to C); combination of spun-out embellished line and simple chordal accompaniment
68	9	Block chords and embellished string line return; strong cadences; smooth modulation back to tonic key (C to G)
73	10	Density thickens; pace remains steady; embellished line in both voices and instruments; return (at end) to block chord, homophonic structure; strong cadences
91	11	Instrumental coda (typical) using melodic ideas of the piece brings this section to a close; simple, steady bass line; spun-out line on top; strong cadence at conclusion

CALL CHART

BACH, CANTATA NO. 80 ("A Mighty Fortress")

(Play nos. 8, 1, 3 and 4 in a series.)

No. 8, Chorale

(Setting of melody in four parts)
Hymn--texture

Meas #	Call #	
1	1	Section I Twice presented phrase, each phrase having a half cadence and a full cadence; instruments double voices; continuo melody prominent
5	2	Section II Long, subsequent phrase (composed of short phrases); many weak cadences; continuo melody prominent

No. 1

Meas #	Call #	
1	1	Imitative polyphony (fugal style); major; chorale tune used as subject for imitation; subject in voices and orchestra; cello has countermelody in low register; long spun-out melodies, small steps; repetitious short motives; upward and downward frequently; thick and active
23	2	Trumpet enters with theme; continuo enters in bass (bassoon and organ) with subject (now in longer notes), against active movement in strings and voices; weak (half) cadence
32	3	Subject returns introduced by soprano; continuo absent; cello melody returns; regular pulse
48	4	Trumpet with theme; continuo returns with subject in bass; orchestra and voices have active movement; end of first section has long notes in continuo (tonic); strong (authentic) cadence

CALL CHART

BACH, CANTATA NO. 80 - Page 2

Meas #	Call #	
60	5	Subject introduced by tenors--other voices gradually enter thickening texture--continuo absent; cello prominent in lower register with countermelody
82	6	Trumpet with theme; continuo reappears with subject in long notes against active movement in strings and voices; weak (half) cadence
91	7	Sopranos introduce subject, duple time; other voices gradually enter in imitation; continuo absent; cello prominent in low register with countermelody
107	8	Trumpet with theme; continuo reappears with subject in long notes; inner parts all join in closing material motivically extending melody; strong cadence closes second section; continuo on long low note (tonic)

No. 3 (Bass Solo)

1	1	Bass voice in recitative (weak pulse); static; accompaniment made of continuo (organ) playing chorale and bass line, strings playing bass line; melody has small steps and large leaps; jagged (usual for recitative)
14	2	Arioso; voice becomes more melodic (strong, regular pulse); accompaniment made of cello playing bass line as continuo plays chords at important points supported by string bass; typical opposition of melody with bass line
23	3	Deceptive cadence; strong final cadence in bass line

CALL CHART

BACH, CANTATA NO. 80 - Page 3

No. 4 (Soprano Aria)

(imitative polyphony)

Meas #	Call #	
1	1	Section I. B minor (moving to F minor) Accompaniment made of continuo (organ) and cello; cello plays bass line that is free imitation of voice line, organ doubles cello on bass line; chords indicated by numerals played by right hand. Melody is motivic with many repeated patterns, some exact repetitions, other varied; mostly small steps; spun-out melody shaped in broad arches of up and down motion; voice and cello treated similarly; note lack of variety in dynamics (loud to soft)
13	2	Section II. D major Characteristics are same as (1); repeated patterns prominent; voice and bass line opposed; strong cadence at end
20	3	Section III. B minor (modulating) Characteristics same as (1); observe continued strong pulse with no rubato
26	4	Section IV. B minor Return of beginning motives; characteristics same as (1); ends with strong cadence

B. The Classical Style

SUMMARY OF CHARACTERISTIC USE OF EXPRESSIVE MUSICAL ELEMENTS IN THE CLASSICAL PERIOD

Classical Tone Color: Small to medium size instrumental groups, with standard orchestra of woodwinds in pairs, horns, strings and timpani; orchestra grows larger as period progresses; piano becomes most popular solo instrument; instruments and voices used in traditional ways; thin to medium density, sometimes thick; use of <> ; moderate ranges. With Beethoven, new colors, thicker density, much <> , and heavy accents.

Classical Rhythm: Regular steady pulse; no extremes of tempo; mostly 2/4, 3/4 or 4/4, with some 6/8 and 9/8; many short notes; careful use of legato and staccato; regular, moderately strong accents; simple patterns often used as motives; much active pace. With Beethoven, more extremes of tempo, more irregular pulse and irregular accents, more complex patterns, rubato.

Classical Melody: Much smooth stepwise or small skip motion; regular, symmetrical structure; clear cadences; generally short; middle register; few extremes of pitch range; motives often used, but many complete tunes.

Classical Harmony: Generally simple structure based on primary triads; some complex progressions; dissonance used sparingly except in unusual situations; many modulations, some sudden, but most usual; mostly medium density; moderate rate of change; strong cadences; harmony often broken up into moving figures which accompany a prominent melody. With Beethoven, more complex structure and more dissonance.

Classical Texture: Polyphony still used but homophony becomes more popular; blending melody and accompaniment most frequent; mostly thin to medium texture; accompaniment often contrasting melody.

Classical Form: Form is highly organized, clearly heard, well balanced, and used as an expressive device for its own sake; Sonata Allegro form becomes very important; Symphony develops into most important instrumental form, using Sonata Allegro and dance forms; other large forms become popular, such as Concerto, Sonata, Opera; repetition, contrast, variation all still used with development becoming very important.

CALL CHART

MOZART, EINE KLEINE NACHTMUSIK, III (Menuetto)

Meas #	Call #	
		Menuetto - A
1	1	A section: G major; 3/4; begins loud; strong pulse; ornaments (trills) near end of phrase; entire phrase repeated
9	2	A1 section: G major; 3/4; begins soft; first four measures short, quick, moving notes; gradually gets louder; entire phrase repeated
		Trio - B
17	3	B section: legato melody in violin I; soft; D major; basses accompany with single notes on first two beats; violin II and viola accompany in broken chord figure; entire phrase repeated
25	4	B1 section: different phrase and return of B material; D major; accompaniment same as (3); f > p; entire phrase repeated
		Menuetto - A
1	5	A section: no repetition; G major (tonic)
9	6	A1 section; no repetition of phrase

CALL CHART

MOZART, SYMPHONY NO. 40 IN G MINOR, I

Meas #	Call #	
		EXPOSITION
1	1	Minor mode; thin texture; step motion with an occasional leap; legato; active pace; simple rhythmic pattern repeated; half cadence
20	2	Melodic pattern altered to permit a modulation; sustained wind chords
28	3	A new melodic idea with staccato chord outlines; sustained block chords in winds; texture thickens; upward scale runs with strong accents in accompaniment; half cadence
44	4	Second theme in relative major key; downward, chromatic style (lyric); thin texture; fragments of theme in other voices
56	5	Two notes of second theme repeated through a crescendo; pace quickens; texture becomes thicker; ascending motive; strong cadence
66	6	Rising chromatic passage with leaps and long, staccato, descending scale offers contrast and balance; echoes of main theme heard in fragmented form; legato accompaniment contrasts with staccato fragments; active pace continues; strong cadence
REPEAT TO (1)		
		DEVELOPMENT
101	7	Main theme altered; staccato becomes prevalent; syncopation in wind accompaniment; theme transferred to lower instruments as other instruments have scalewise staccato accompaniment; this alteration section is repeated; active pace; staccato and legato in combination

CALL CHART

MOZART, SYMPHONY NO. 40 - Page 2

Meas #	Call #	
138	8	Texture thins; main theme fragment repeated and altered; narrow range; fragment is reduced to three notes; gradual transition to final section of Exposition; a sudden loud passage, then soft to

RECAPITULATION

164	9	Thin texture; step motion with an occasional leap; legato; active pace; rhythmic pattern repeated; half cadence; minor mode; changing to major
191	10	Contrasting theme in major; active pace; staccato stepwise patterns; sustained wind chords; theme expanded with range of leaps increased and repeated; same theme then heard in original minor key to prepare for the second theme entrance; regular accents
227	11	Second theme; now in original minor key; chromatic, descending line; thin texture; two-note fragment repeated within a crescendo; legato; chromatically rising pattern toward a strong cadence in the original minor key
254	12	Contrasting theme in minor, with rising pattern, and long descending scale passage; thin and thick texture alternating; echoes of main theme tossed about
276	13	Strong scale passages; rising, slightly dissonant pattern; texture thin; final loud rush to a strong cadence with simple harmonic structure and rhythmic regularity

CALL CHART

MOZART, DON GIOVANNI

Duettino: "La ci darem la mano"

In the duet "La ci darem la mano" (Give Me Your Hand), Don Giovanni attempts to lure a young girl (Zerlina) away to his castle.

Meas #	Call #	Section	
1	1	A	Don Giovanni: Legato; slow; duple meter; major; thin texture; continuous melody moving mostly in small steps
8	2	A1	Zerlina: Ornamented repetition of Giovanni's melody; strong cadence at end
19	3	A2	Don Giovanni and Zerlina: In dialogue fashion. Really subsequent material to (1) and (2); a short motive is prominent and developed; half cadence at end
30	4	A3	Don Giovanni and Zerlina: Return with A and A1. This time the material is shared, shortened and further ornamented; the chief material is the beginning of A which is now repetitious and developed; speeds and slows in tempo; weak cadence at end
49	5	B	Don Giovanni and Zerlina: With new material sung in harmony together. Legato; moderately fast; 6/8 meter; major; Texture thicker than A section; mostly small steps
65	6	B1	Closing material: On a repeated motive, dialogue fashion. Phrase ends with Don Giovanni and Zerlina singing together; orchestra echoes at close; strong final cadence

CALL CHART

BEETHOVEN, SYMPHONY NO. 3 IN Eb MAJOR

(March to Trio)

Meas #	Call #	
1	1	Minor mode; blending colors; narrow range, simple structure; clear cadence
8	2	Repetition of theme; contrasting color; simple rhythmic pattern repeated; some <> ; smooth modulation to new key in major mode
16	3	New melodic idea in major; sudden f and p; legato predominates; return to original minor mode; half cadence
30	4	Deceptive cadence and modulation; main theme (minor) combined with rhythmic pattern; sudden f and p
36	5	Back to major; texture thickens; rhythmic pattern maintained; oboe solo; contrasting colors; accents and <> ; gradual modulation to original minor key
47	6	Transition; clarinet and bassoon, then other winds; modulates to another minor key
51	7	Theme and rhythmic pattern return and modulate to original minor key; sudden f and p; strong cadence
56	8	Transition; legato; blending color
60	9	Block wind chords joined by rhythmic pattern in strings; melodic leap figure repeated and extended to a strong but quiet cadence

CALL CHART

BEETHOVEN, PATHETIQUE SONATA FOR PIANO, II

Meas #	Call #	
1	1	Legato melody A; Ab major; broken chord harmony; balanced phrases; static pace
9	2	Melody repeated one octave higher; same harmony broken into patterns; balanced phrases; legato
17	3	New melody B; block chord accompaniment; smooth modulation to dominant key (Eb); melodic line with some embellishments and scalewise passages
23	4	Cadence extended; downward chromatic pattern in the accompaniment; <> ; some dissonance; smooth modulation back to original key
29	5	Main melody returns; legato; harmony broken into chord outlines; balanced phrases; static pace
37	6	Quick shift to minor mode; new melodic idea C; accompaniment of triplet chords and downward scale pattern; pace quickens; crescendo; modulation pattern with rising melodic line; thick block chords; regular accents; >
45	7	Melody C returns in major mode; triplet chords and descending scale passages persist; gradual modulation back to original key (Ab); repeated chords over a rising, staccato chord outline; <
51	8	Return of main melody A; accompaniment is now a triplet chord outline; melody and bass line legato; balanced phrases
59	9	Repetition with thicker accompaniment; triplets persist
66	10	Coda section; bass pedal point; simpler scale passages repeated an octave higher over repeated chords; simple cadence heard three times, each time lower in register; weak final block chord cadence

C. The Romantic Style

SUMMARY OF CHARACTERISTIC USE OF EXPRESSIVE MUSICAL ELEMENTS IN THE ROMANTIC PERIOD

Romantic Tone Color: Large, colorful, rich orchestral sound; use of complete families of instruments as separate blocks of sound; wide extremes of register; smooth, tuneful solo instrument lines, especially in slow movements; more use of percussion and other instruments for special effects; much use of < and > ; wide extremes of volume (pppp to ffff); increased use of piano solo and with orchestra; wider demands made on voice.

Romantic Rhythm: Much use of rubato, accelerando and ritardando; extremes of tempo from slow to fast; meters still simple but much more freedom to switch suddenly for expressive effect; shifting, irregular and weak pulse often used; much freer use of accents; complex rhythmic patterns; use of very legato and very staccato movements and combinations; use of static and active pace for their own expressive value.

Romantic Melody: Extremes from small steps to large leaps; mostly smooth shape with some striking use of jagged shape; generally complete melodies; long because of progressive building up and letting down of tension; both high and low registers, wide pitch range; weaker, more fluid cadences; more and more complex structure.

Romantic Harmony: Very complex structure; more and more use of dissonance; many unusual modulations giving unstable feeling; much use of thick density; fewer cadences; frequent changes; harmony often main content.

Romantic Texture: Mostly homophonic with occasional contrasts of polyphonic; frequent solo instrument or voice against rich, smooth accompaniment; both subtle and obvious blendings and contrastings of color; rich sounds resulting in medium to thick sonority; some complex mixtures of homophonic and polyphonic.

Romantic Form: Many long pieces in rambling, loose forms, so that the listener cannot expect to be able to tell exactly "where he is" at all times; also many short pieces, either in traditional forms or free forms or a combination of the two; use of a striking theme or motive to unify some long works; less concern with balanced form as an expressive element in and of itself.

CALL CHART

TCHAIKOVSKY, SYMPHONY NO. 5 IN E MINOR, III

SECTION A (major)

Meas #	Call #	
1	1	3/4; long melody (A) in violin I; other instruments accompany in pizzicato chords; major
12	2	Repetition of melody (A) in all violins; higher register homophonic, thick "luxurious" texture
19	3	Oboe and bassoon extend melody; strings accompany in pizzicato chords
28	4	Clarinet repeats extension (as in 3); punctuated chord accompaniment; rubato
37	5	Return of melody (A) by clarinet and bassoon; low register; broken chord accompaniment
44	6	Repetition of melody A in higher register by woodwinds; < ; legato accompaniment; thicker; small steps

TRANSITION SECTION

Meas #	Call #	
57	7	Bassoon with transition melody B; rubato; pizzicato chords accompany
64	8	Repetition of (7); melody now in all woodwinds

SECTION B (minor and modulatory)

Meas #	Call #	
72	9	Violins with twice-repeated pizzicato, motive-like melody C; spun out; much < > < >
80	10	Repetition of (9) in violas; lower register; accompaniment legato and thick
88	11	Dialogue on melody C; alternating colors; frequent shifts in dynamics; melodic
124	12	Return of melody C as at (9) in violins and at (10) in violas; spun out; much < > < >

CALL CHART

TCKAIKOVSKY, SYMPHONY NO. 5 - Page 2

SECTION A (tonic key)

Meas #	Call #	
149	13	Melody A returns in oboe; violins use staccato motive from melody C in accompaniment
153	14	All violins repeat melody A; higher register; accompaniment thick
161	15	Oboe and bassoon extend melody; strings accompany in pizzicato chords
169	16	Clarinet repeats extension; low register; chordal accompaniment; rubato
178	17	Return of melody A in clarinet and bassoon; melody repeated in higher register by all woodwinds; string accompaniment changes from broken chords to legato, small-step movement; <
198	18	Bassoon with transition melody; rubato; pizzicato chordal accompaniment
205	19	Repetition of (18) in all woodwinds; high register

CODA

213	20	Closing section; violins with new melody; p < ff; thick, chordal accompaniment; rubato
228	21	Repetition of (20)
241	22	Motto theme from movement I (but in 3/4 meter); shifts between soft and loud; ends suddenly ff; thick

CALL CHART

SCHUBERT, DIE SCHÖNE MÜLLERIN

#16, Die Liebe Farbe (The Beloved Color)

(Listen first while following text in English translation.)

1, 2, 3. Piano introduction before voice enters (each verse); minor mode; slow and static; legato melody; in piano, the right-hand part plays same note throughout, while left hand plays voice melody but at different pitch level; large leaps and small steps; rubato

There are three verses, each having the same music (strophic).

#17, Die Böse Farbe (The Hateful Color)

Meas #	Call #	Section	
1	1	A	Piano introduction; < ; major; jagged and generally thick; loud; sung melody is repeated with varied ending
23	2	B	Piano repeats notes rapidly; voice jagged; much < > ; detached
32	3	A	Legato; soft; rubato piano; broken chords prominent
43	4	C	Piano staccato; voice jagged; recitative-like
52	5	A1	Legato; rubato; ending piano material exact repetition of piano introduction

CALL CHART

WAGNER, PRELUDE TO "TRISTAN AND ISOLDE"

Meas #	Call #	
1	1	Cello solo, answered by woodwinds; winds have chromatic, ascending figure; very static pace; all legato; < > ; long pause
4	2	Repetition of pattern slightly higher; accented dissonance; pause
8	3	Another higher repetition, with same characteristics
12	4	Woodwinds and strings echo each other with fragments of theme; texture very thin; very static
16	5	Thicker texture; accented dissonance; no cadences; smooth new theme in cellos; theme is basically stepwise in motion with only two large leaps; frequent < > ; legato; constant changes in harmony; theme fragments spun out and expanded; moves on and on with no resting places
32	6	French horns and woodwinds have the second theme; strings provide chromatic accompaniment; < f; string choir and woodwinds echo with fragment of theme slowly rising higher; pace quickens slightly; < >
42	7	Crescendo and somewhat more active pace; theme moves from strings to oboe and French horn; pattern repeated and expanded higher; much < sf > ; strings take over theme in higher register

CALL CHART

CHOPIN, POLONAISE NO. 6 IN Ab MAJOR

Meas #	Call #	
1	1	Thick ascending chord passages, alternating with downward figure; weak pulse; strong cadences; Ab major
13	2	Broken chord figure leads into (3)
17	3	Melody A; strong, unusual rubato; melody is frequently interrupted with decorations
33	4	Repetition of (3); melody A in higher register; thick, rich harmony; much rubato; strong cadence ends section
49	5	Transition material; jagged movement; interrupted and modulatory
57	6	Melody B in F minor; repeated in higher register; many ornaments; rubato
65	7	Melody A returns; ornaments and thick, rich harmonies; strong cadence ends section
81	8	Abrupt key change (E major); thick repeated chords
83	9	Long gradual crescendo; melody C with running note accompaniment; harmony becomes thicker and richer
100	10	Repetition of (8) and (9)
117	11	Key change; still modulatory; material related to melody B at (6); gradual decrescendo
130	12	Suddenly soft and thin; transition material; extremely chromatic; much rubato; improvisational manner; legato; < at end of section leads to (13)
156	13	Return of melody A in Ab major as at (3)
172	14	Extension of melody A and closing material; accelerando; thick accented chords in strong final cadence

D. The Modern Styles

IMPRESSIONISM

Musical style in the late 19th century copied the trends of the Impressionist painters. Impressionism in music was not a widespread movement, centering primarily in Paris. Its primary musical spokesman was Claude Debussy. An investigation of his music will permit a birds-eye view of all Impressionistic music.

IMPRESSIONISTIC TONE COLOR

The intimacy and subtlety of Impressionism called for a renewed interest in smaller pieces. As a pianist, Debussy found it natural to write many pieces for this instrument. He explored new tonal possibilities of the piano, making special use of the sustaining pedal, allowing several chords to merge and smear together. He often attempted to match the delicate pieces he composed with appropriate titles, such as "Moonlight," "Sails," "Footsteps in the Snow."

Debussy explored other media, too, and was very successful in his skillful handling of the orchestra. Instead of flowery Romantic bombast, he wrote delicate passages, favoring woodwind solos and block string chords. The French horn, because of its mellow tone, is a favorite solo instrument of Debussy. Strings are frequently divided into many parts, and various effects (harmonics, playing on the fingerboard, etc.) are used to the fullest. Color instruments such as harp, English horn, bassoon in high register, etc., are often used. The entire approach to composition hinges upon a subtle, delicate, rich, sensitive blending of tone colors.

IMPRESSIONISTIC RHYTHM

Tempos tend to be slow. Debussy seems to favor compound meters which permit a triple background beat (6/8, 9/8, 12/8). Notes are frequently grouped over the barline, which reduces the impact of the regular downbeat. Accents are frequent, but not forceful. Rubato is an important, comstant device in Impressionistic rhythm. Slow pieces often use many rests and moments of pause. With such an unstable, erratic kind of pulse, Impressionistic music does away with a mechanical, footstomping kind of drive and replaces it with easy flowing, generally static paced movement.

IMPRESSIONISTIC MELODY

Melody in Impressionistic music is not as important in and of itself as it was in Romantic music. Often the melody is little more than a series of notes from the underlying harmony.

Debussy frequently groups phrases into two parts. One can hear a short melodic phrase repeated immediately, organizing the melodic structure into a tiny A A, B B arrangement. Impressionistic melodies tend to be short, smooth, middle register, and without regular cadences.

One harmonic consideration which directly affected melody was the use of a new concept of tonality--the whole tone scale. Debussy makes frequent use of this scale, the organization of which does not give a strong sense of key center and permits a constant, fluid, non-stop motion.

IMPRESSIONISTIC HARMONY

Harmony is extremely important. New ideas of chord structure produced the 9th, 11th, and 13th chords used so often in Debussy's scores. Each chord became a separate grouping of sound, related only to itself. The melody often weaves itself around the supporting chord, especially in whole-tone structure. The harmonies are usually complex, and often go unresolved. Their movement is always smooth, with infrequent cadences.

Because of the "new" chord structures which incorporate more and more notes, dissonance is frequently present, but it is generally subtle and does not produce obvious, jarring clashes.

IMPRESSIONISTIC TEXTURE

This musical texture is more homophonic than polyphonic, but in Impressionism, homophony refers to the many changes from chord to chord and not to the idea that melody is supreme. The melody is seldom so complete or strong that it rides the crest of the harmonic wave throughout a composition. Melody is perhaps less important than harmony, even though it is always present.

Texture tends to be thin and delicate--using only as many notes as is necessary. Polyphony--imitative or nonimitative--is rarely heard in Impressionism. A frequent orchestration procedure is to feature very soft, muted, divided strings against a reed instrument solo. Choirs of similar sounds are still used but contrasting colors are used more than before in all sorts of shifting, delicate blends.

IMPRESSIONISTIC FORM

Except for the larger symphonic works and chamber compositions, Debussy and his followers favored small, free forms to encompass their expression. Aside from phrase repetition for balance, Impressionistic works often seem to ramble, with few sectional repeats or thematic developments. Because of the narrowness of focus, Debussy's piano works are usually only a few pages long. To write a work, he frequently takes a characteristic motive and repeats it throughout the composition. Aside from this kind of formal consideration, one does not find forms such as Sonata Allegro, or procedures such as Fugue in Impressionistic music.

CALL CHART

DEBUSSY, PRELUDES FOR PIANO, "VEILS"

Because of the unchanging nature of this composition, no call numbers will be used. Important aspects to listen for are listed below. Look them over, and then listen carefully for them.

(The teacher should orient the class by playing the notes Ab, Bb, D, E, F# several times.)

Characteristics to Listen for:

1. Use of whole tone scale
2. Little sense of key center
3. Use of piano pedal helps smear one harmony into another
4. Use of very rapid ascending scale patterns
5. Generally thin texture
6. Consistent sounding of one low note (pedal point)
7. Melody vague, undeveloped
8. Weak, irregular pulse
9. Static pace

CALL CHART

DEBUSSY, PRELUDE TO "AFTERNOON OF A FAUN"

(up to measure 30)

Meas #	Call #	
1	1	Smooth, mid-register flute solo, followed by horns, woodwinds, harp, and muted strings; all legato; thin, delicate texture; no pulse; horn dissonance; extremely static
11	2	Flute solo repeated with soft, tremolo strings playing "on the fingerboard" (for softer affect); horns re-enter with a two-note pattern; less static pace; no cadences; texture thickens with crescendo; oboe melody; short clarinet solo leads us back to original theme
21	3	Flute solo again, but embellished with added notes; harp has prominent arpeggio; frequent changes of meter; thin texture; subtle dissonance; muted strings
27	4	Embellished flute line continues with smooth, divided string accompaniment; > ; weak cadence

CALL CHART

CHARLES T. GRIFFES, THE WHITE PEACOCK

Meas #	Call #	
1	1	Short, leaping phrase by solo oboe, accompanied by harp and muted strings; complex harmony; static pace
3	2	Solo flute with chromatic, descending pattern; harp and strings accompanying; second phrase ends with whole-tone chords
8	3	Clarinet introduces new idea (stepwise, dotted pattern); descending harp and string chords; 5/4 meter
12	4	Flute takes over clarinet theme and alters it; solo moves higher; texture thickens; complex chords; < ; harp and celesta with arpeggios
17	5	Parallel, descending chords in harp, celesta and strings; complex chords; meter changes; thin
18	6	Two flutes with smooth motion; winds and harp accompany; some < >
22	7	Oboe plays solo with theme patterns; harp arpeggios
23	8	Sudden f with texture much thicker; full orchestra; rapid scales and arpeggios; gradual decrease in thickness and weight; pace slows
28	9	Oboe with chromatic, dotted pattern; legato strings; horns and harp accompany
32	10	Sudden f < ; thicker; strings, with theme, move to higher register; complex harmonies; <
36	11	Sudden p; high flute and celesta repeat the downward chromatic theme; harp arpeggios
38	12	Oboe takes over downward theme; harp arpeggios; static pace

EXPRESSIONISM

The Expressionist tried to understand and explore the inner world of feeling--an approach opposite to that of Impressionism, which tried to capture the artist's impression of the world around him. The interest of Expressionism was the inner conflict of man--tensions, exaggerations, and distortions. The shock techniques developed by such writers as James Joyce and such painters as Picasso or Roualt or Kandinsky or Klee, were similar to the techniques used by composers to explore the inner mind.

The chief representatives of Expressionism in music are Arnold Schoenberg and his followers, Alban Berg and Anton von Webern. Their experiments with new ways of organizing sounds have influenced music to this very day. Music will never again be the same because of the new techniques introduced by these men.

SUMMARY OF CHARACTERISTIC USE OF EXPRESSIVE MUSICAL ELEMENTS IN EXPRESSIONISM

Expressionistic Tone Color: Very unusual combinations of sounds; voice and instruments used in new ways; extreme registers; small groups; often thin; extremes of loud and soft; much < > ; unusual use of accents

Expressionistic Rhythm: Much use of very fast tempos; very irregular pulse gives no feeling of beat; many short, staccato notes; irregular and strong accents; very complex patterns; much active pace with some extremely static pace

Expressionistic Melody: Large, awkward leaps; atonal; jagged; no cadences; complex "serial" (12-tone row) structure; many short "bits" or motives taken from basic series

Expressionistic Harmony: Complex structures of "tone clusters"; atonal; extremely dissonant if compared with tonal music; no modulations in traditional sense; often very active in pace and important part of music

Expressionistic Texture: Homophony and polyphony both used in very complex ways and combinations; often "spread out" sonority

Expressionistic Form: Mostly short pieces; little repetition; complex formulas used to unify music but unity usually only "sensed" by listener

CALL CHART

SCHOENBERG, PIERROT LUNAIRE

#1, Mondestrunken (Moondrunk)

"Moondrunk" is the first of twenty-one poems set to music by Schoenberg. The piece is atonal and written for piano, flute, viola, cello and voice. The voice part uses a type of recitative invented by Schoenberg in which the vocal part is spoken to exact time values, with the vowels touching the indicated pitch and at once rising and falling away from it. Schoenberg called this style of vocal declamation sprechstimme (song-speech).

"Moondrunk" consists of three verses. Each uses an ostinato figure (a recurring rhythmic melodic pattern) which is repeated in various ways throughout the piece.

Meas #	Call #	
1	1	First Verse: ostinato figure starts in piano; violin pizzicato; flute legato; wide leaps in voice
11	2	Instrumental Interlude: each instrument uses ostinato; polyphonic; jagged; legato; slows and speeds
18	3	Second Verse: soft; ostinato divided between all instruments; polyphonic; thin; irregular, weak pulse
23	4	Voice in rapid sprechstimme; ostinato in polyphonic accompaniment; staccato; pizzicato; soft and thin; slows
28	5	Third Verse: loud; thick; low register; choral and polyphonic mixed texture; piano and cello in unison; meter shifts and slows
35	6	Sustained and legato notes in strings; flute embellishment; ostinato in bass of piano
39	7	Last ostinato statement, piano, flute, strings; weak cadence ends song

CALL CHART

SCHOENBERG, PIERROT LUNAIRE

#7, "Der Kranke Mond" (The Sick Moon)

This piece uses sprechstimme with accompaniment of flute alone. The single instrument as accompaniment allows the technique and style of Schoenberg's sprechstimme to be heard clearly.

Mostly soft with much < >; atonal; no pulse feeling; wide range; mostly static pace; melodic fragments

Note at the end the use of vocal expression on words: "Der nachtig todes kranke mond."

"You somber, deathly-stricken moon."

Ritard at end with ornaments in voice

CALL CHART

ALBAN BERG, LYRIC SUITE, III

Meas #	Call #	
1	1	Unusual legato sound; all strings jagged; very active pace throughout; atonal
6	2	Mixture of pizzicato and legato; no pulse; very short notes; very short motives
17	3	Ascends to tremolo passage which descends
22	4	Violins prominent; descends and dissolves into lower strings
30	5	Violins I remain prominent; jagged; other strings accompany with counterpoint; tone clusters in rhythmic pattern
45	6	Quick legato sweeps and unusual detached sounds; extremely short notes
67-75	7	Changing registers; generally downward to thick, jagged, loud chords

FOLKLORIC

Folk music is different from art music in that it is not so much the expression of an individual's musical insights as it is the expression of a community's musical practices. It is the music "of the people"--the simple music of humble origin which is handed down from generation to generation because of its strong appeal to the group's feelings of togetherness. We can listen to Spanish or Russian music and immediately sense a "flavor" of those nations. We can tell when a song is "Italian" or "Hillbilly" or "French."

Real folk music is usually short in length and simple in structure. Melodic or rhythmic elements which are peculiar to the community of origin occur constantly in the music. Quite often, folk ballads or dances fall neatly into an A B or A B A type of formal organization. Tunes vary somewhat as they are performed because much true folk music is not written down. It is usually improvised as called for by the occasion, but it uses the basic melodic, rhythmic or harmonic characteristics of the original piece. This is "amateur" music made up and performed by peasants, hill folk, working people, etc.

Composers of art music do not simply improvise music as it comes to their minds. They rework and rearrange what they have done until it best expresses their musical insights. However, by using some characteristic rhythmic or melodic materials from true folk music, composers can make their work "sound" like the folk music of Spain or Russia or America or other countries.

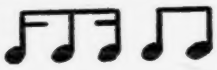
During the late 19th and early 20th centuries, there was widespread interest in using folk material in serious composition. While some composers concentrated on writing music with the flavor of their own nation, such as Mussorgsky, Rimsky-Korsakov, and Borodin in Russia, Grieg in Norway, Sibelius in Finland, and Bartok in Hungary, other composers borrowed from nations other than their own, such as Bizet (French) composing "Carmen" (a "Spanish" work), or Dvorak (Bohemian) composing the "New World Symphony" (American), or Puccini (Italian) composing "Madame Butterfly" (Japanese flavor).

The works we have studied in modern Folkloric style--Copland's El Salón México" and Bennett's "Suite of Old American Dances"--give you an idea of the way this style sounds.

CALL CHART

BENNETT, SUITE OF OLD AMERICAN DANCES

#1, "Cake Walk"

Meas #	Call #	
1	1	Introduction; active duple meter; simple, syncopated rhythmic pattern; complex harmonies; descending bass and rising chordal pattern introduces the main theme
22	2	Accompaniment smooth; main theme staccato in brass; even, steady pulse; smooth, block chord accompaniment; rhythmic motive  repeated over and over
38	3	Theme continued in lower register; block chord accompaniment; rhythmic motive continues, jumping from low to high register; texture thickens
54	4	Like the beginning; descending bass and rising block chords; smooth main theme returns in brass; rhythmic motive continues
67	5	Sustained tone; abrupt modulation to another major key; rhythmic motive continues in low register only; modulates to original key
85	6	Abrupt modulation; block chords move smoothly; slight syncopation
91	7	Theme fragment and rhythmic pattern combined in brief imitative polyphony
98	8	Combines rhythmic figure on top, block chords in the middle, staccato bass line; a new chordal theme in the lower register; several modulations; much < >
122	9	Repetition of chordal theme as in (8)
130	10	Transition; block chords in simple harmony in upper register; staccato; gradual modulation
140	11	Thicker texture; ascending pattern; strong accents

CALL CHART

BENNETT, SUITE OF OLD AMERICAN DANCES - Page 2

Meas #	Call #	
148	12	Second theme in block chords returns; staccato bass and rhythmic soprano lines accompany; thick texture; more chromatic than before
158	13	Repeated bass note; rising chord pattern; high staccato chords; < ; builds to climax; fragment of rhythmic theme returns, but lower; first low then high
175	14	Descending bass line and ascending soprano chords; return of main theme; accompaniment thickens with staccato repeated chords; chromatic; <
187	15	Texture thins; rhythmic pattern in bass; simple repeated accompaniment chords; legato countermelody in soprano; texture thins again with theme and countermelody returning
209	16	Abrupt modulation; second theme in strong block chords; rhythmic patterns again in soprano line; steady accented bass line; frequent accents; chromatic; gradual return to original key; ascending chromatic chords; strong, offbeat cadence ends the movement

CALL CHART

R. VAUGHAN WILLIAMS, FOLKSONG SUITE, I

Meas #	Call #	
1	1	Section A: active pace; short introduction; main theme staccato; modal; irregular phrase length
31	2	Section B: new theme; moves between major and minor; balanced, clear-cut phrases; strong cadences; some < >
64	3	Section C: switch to 6/8 meter; new theme in low brass; active, staccato accompaniment; simple harmonies; strong cadences and balanced phrases
REPEAT OF (3)		
91	4	Repetition of legato, second theme; (Sec. B) balanced clear-cut phrases; regular pulse
129	5	Returns to 1 (Sec. A); repetition of first theme; active and staccato; modal; simple harmonies; strong cadence in major mode

MOVEMENT II

Meas #	Call #	
1	1	Section A: static pace; 3/4 meter; oboe solo on theme 1; irregular phrase lengths; mostly minor; < >
16	2	Texture thickens momentarily; solo flute leads to re-entry of theme at (3)
22	3	Theme in middle register; theme fragments make up accompaniment; legato and static; nonimitative polyphony; thick, but simple harmonies; some < > ; clarinet solo leads to
43	4	Section B: Entrance of theme 2; thin texture; slightly faster; staccato theme; simple harmonies; triangle punctuates the rhythm
58	5	Texture thickens; harmonies in block chords; theme in middle register and more legato; < ; texture quickly thins; tempo slows

CALL CHART

WILLIAMS, FOLKSONG SUITE - Page 2

Meas #	Call #	
77	6	Section A: theme 1 in low brass; chords and sustained notes accompany; pace returns to very static; very legato; < > ; simple, thick harmonies; quiet cadence in major ends movement

CALL CHART

COPLAND, EL SALÓN MÉXICO

Meas #	Call #	
		INTRODUCTION
1	1	Strongly accented, rising pattern; syncopated, shifting pulse; figure based on melody 1; frequent use of percussion; active pace
20	2	Trombone and two bassoons in leaping, dissonant, static accompaniment figure; trumpet solo based on melody 2; clarinet punctuates with short smooth cadence; pattern repeated with some variation; contrasting colors
34	3	Change to triple meter; woodwinds borrow theme from melody 3; subtle syncopation; passing dissonance; low register but thin texture; static pace
60	4	Strings alone vary melody 4; staccato with accents; simple rhythmic pattern
73	5	Woodwinds and horns sustain; string chords accompany; legato; violin and cello duet on melody 5; simple harmonies; static pace; regular weak pulse; texture gradually thickens in crescendo
		MAIN SECTION
103	6	Active pace; syncopated; strong accents; thin texture; variation on melody 1; instruments enter one after another; frequent changes of meter; strings and woodwinds block accent the rhythmic drive; dissonant
133	7	Pace continues; rhythmic figure reduced to three-note ascending pattern; strongly accented and syncopated
145	8	Brass choir block chords on melody 4; percussion accent extends phrase by one measure; flavor of Mexican Hat Dance

CALL CHART

COPLAND, EL SALÓN MÉXICO - Page 2

Meas #	Call #	
156	9	Thick texture; syncopation; strong accents; frequent changes of meter; fragments of themes occur in brass and strings
173	10	Ascending pattern from melody 1 again; percussion accent recurs somewhat sooner than before; constant, loud level; ends with ritardando and unusual half cadence

NEO-ROMANTICISM

"Neo" means "new" and its prefix to the name of a musical style indicates a return to the basic ideas and characteristics of that style. The neo-style is an attempt to draw the best from the style being revived, and to add to it what has been learned since the original style was used.

Romanticism was musically characterized by smooth, flowing melody; rich, complex harmony; large instrumental and vocal ensembles; loose rambling forms; and thick texture. The Neo-Romantic works on our list exhibit some of these same features. Movement I (Rehearsal F) of the Hanson Symphony combines divisi strings, legato bowing, harp chords, and a countertheme in the French horn in a truly Romantic fabric. But while a 19th century composer might have easily continued this pattern for many pages, Hanson swiftly moves on to another texture and another idea, adding musical tension which marks the work as being modern.

Equally evident in Hanson's work is the frequent use of dissonance, especially in the brass. The presence of the snare drum adds a "new" sound which punctuates rather than blends. Although melody remains of most importance with Hanson, just as it was for Wagner and Schubert, there are obvious differences between the 19th century Romanticism and the Neo-Romanticism of the 20th century. The latter is often shorter in length (Hanson's Symphony has only 3 movements), uses more percussion, contains more dissonance, and is less predictable in rhythm. The basic 19th century Romantic elements are present, however.

Barber's Adagio is written for a small string ensemble. We expect blending colors and get them. The lines are long, smooth, and gently arched. Strong rhythmic drive is avoided through over-the-barline phrasing, static pace, and legato bowing. Once again, flowing melody with rich harmonic background gives us the clue that this is like Romantic music. Dissonance is present, but occurs as two melodic lines interweave and momentarily clash. In spite of being a smaller work, the Adagio possesses a Neo-Romantic flavor as unmistakable as that in the Hanson Symphony.

Neo-Romantic works carry on the best traditions of the 19th century, using them in more "modern" ways. The long melody, rich orchestration, frequent < and > , and thick texture are basic ingredients for both 19th and 20th century Romanticism. But the modern style uses more dissonance, shorter, more restricted forms and more musical tension, giving the Neo-Romantic style its unique merging of Romanticism with Modernism.

CALL CHART

HANSON, SYMPHONY NO. 2 ("Romantic"), III

Meas #	Call #	
1	1	Strings and woodwinds with repeated figure; horns enter with fanfare melody; trumpets join
18	2	Strings (low register) repeat horn figure bringing in other instruments; contrasting colors and shifting meter as strings play long tremolo; ascending, strong accents and <
37	3	Return of string and woodwind repeated figure; horns and trumpets prominent bringing in all instruments in broad <
43	4	Strong accent; strings static and accompaniment legato; long, continuous cello melody; texture thickens; much rubato and < >
59	5	Thin texture; contrasting colors and registers; various woodwinds take part of the melody
66	6	Flutes accompany new melody (from Movement II) in oboes and clarinets; thin texture; soft; static; bassoon joins flute near end
74	7	Strings pizzicato in low register with timpani; shifting accents in march-like rhythm; horns in low register with another fanfare that is interrupted frequently by bassoons
94	8	Strings take bassoon's march-like figure; tuba and string bass repeat one-note figure; brasses have fanfare melody
108	9	Horns and woodwinds repeat previous material; tremolo in strings and timpani
114	10	Woodwinds and trumpet prominent in repetition of melody; tremolo continues
120	11	Trumpets with melody as other instruments have repeated figure; clash in rhythm between longer notes of trumpets and orchestra

CALL CHART

HANSON, SYMPHONY NO. 2 - Page 2

Meas #	Call #	
131	12	Horns bring in entire orchestral sections; contrasting colors; thick texture; active imitation of fragments; much < and > ; rubato and accents at end

CLOSING MATERIAL

Meas #	Call #	
149	13	Melody in strings; slower tempo; high register; legato; long and continuous; harp and timpani mark out strong duple rhythm; thick texture
160	14	Dramatic pause
161	15	String quartet texture; gradually thickening and moving into an ascending melody; becomes march-like with syncopation; moves into thick repeated material over long drum roll
181	16	Final loud, slow statement of melody from Movement II; final chord <

CALL CHART

BARBER, ADAGIO FOR STRINGS

Meas #	Call #	
1	1	Very slowly; shifting meters; weak pulse; rubato; blending tone colors; smooth, stepwise motion; tonal; long phrases, stopping on a half-cadence
8	2	Repetition of melody with alteration; introduction of leaps; theme transferred to viola; smooth accompaniment of blending colors; < > ; smooth modulation; half cadence
19	3	New key; viola has theme; long phrase continues; leaps somewhat more prominent
23	4	Dissonance between top and bottom; > p; gradual modulation back to original key
28	5	Original key; theme in cello; p < mf; blending colors; smooth step motion; intensity gradually increases; leaps become larger
40	6	Theme in first violin; overall move toward higher register; <
44	7	Violins II play on lowest string, but play notes in high register, changing tone color; thematic pattern overlaps in various instruments; < ff; climax of piece
53	8	Sudden shift to pp; middle register; perfect cadence concludes section
57	9	Repetition of original music, only violin and viola have duet on the theme; harmony is as it was at the beginning; composition ends > in major mode; cadential pattern, repeated an octave lower, closes work quietly

NEO-CLASSICISM

The term "Neo-Classicism" (New Classicism) refers to the trend of many 20th century composers to give their music the balance, clarity, objectivity and preciseness of form of the Classical and Baroque periods, while at the same time retaining modern ways of using harmony, melody, tone color, and rhythm. So Neo-Classicism is a blend of Modern music and Classical music, just as Neo-Romanticism is a blend of Modern music and Romantic music.

Neo-Classical tone color often depends on smaller ensembles which give clear, distinct colors in contrast to the more blending, thicker colors of Romantic music or Neo-Romantic music. Even in a piece for a large orchestra, such as William Schuman's Symphony 3, the colors have a clarity and sharpness which are striking.

Neo-Classical melody is very often extremely jagged. One does not hear the smooth, flowing, singable melodies of the Romantic period or of Neo-Romantic music. On the other hand, these jagged Neo-Classical melodies are really melodies--they are not the spurts of notes one hears in Expressionistic music or the vague, rambling melodies of Impressionism. Melody is an extremely important element of Neo-Classical music, as it was in Classical music.

Neo-Classical rhythm is often driving and exciting. Many odd meters and mixtures of meters are used (Stravinsky, The Tale) with frequent irregular pulse and irregular accents. There is usually nothing "wishy-washy" about Neo-Classical rhythm. It is often strong and often a major part of the music's impact (William Schuman, Symphony 3).

Neo-Classical texture is often spare, clear and thinner than much Romantic or Neo-Romantic music. Polyphony is very often used, although homophonic texture and mixtures of homophonic and polyphonic textures are frequent.

It is possible to speak in fairly clear terms about form in Neo-Classical music. An important feature of this style is its use of such familiar forms as the Sonata Allegro (Bartok, Music), the Rondo, the Concerto Grosso, the Fugue (Hindemith, Sonata, IV), the Chorale, the Variation and others widely used in the Classical and Baroque periods.

While one cannot expect to find in Neo-Classical music the simplicity and clarity of materials, texture and form of the

Classical period, it is possible to sense the desire of Neo-Classicists to achieve this end while using the somewhat more complex materials and procedures of the Modern period.

CALL CHART

BARTOK, MUSIC FOR STRINGS, PERCUSSION AND CELESTA, II

Meas #	Call #	
		EXPOSITION
1	1	Duple meter; regular pulse; much ascending and descending motion; mostly small steps; C major
18	2	Piano introduces varied repetition of (1); irregular pulse; many irregular accents; timpani interrupts and introduces related material using repetitions and imitative short fragments and their inversions; < to timpani cadences
68	3	Jagged phrase and its repetition in higher register; all strings
94	4	Ascending material; many shifting accents; long <
110	5	Successive trills; much <> ; strong percussion accents; material gradually ascends to very high register; thickening texture becoming more jagged and active; material thins and >
155	6	Piano melody imitated by string basses which dissolve into pizzicato and sliding two-note motive; thick G major chords in cadence
		DEVELOPMENT
182	7	Timpani introduces pizzicato material which brings in and accompanies thick syncopated melody; piano and harp prominent; thins and > at end
242	8	An episodic section; all pizzicato; much shifting of meter and accents; notice use of harp and percussion; material descends to low register and introduces (9)

CALL CHART

BARTOK, MUSIC FOR STRINGS, PERCUSSION AND CELESTA - Page 2

Meas #	Call #	
309	9	Fugal section beginning with cello melody accompanied by timpani; irregular pulse; mostly small steps; material thickens and < ; ends with repeated beginning of subject, descending

RECAPITULATION

Meas #	Call #	
370	10	Material heard at beginning of movement; thick and getting thicker; many meter changes dissolving into strong, triple waltz-like meter
400	11	Material of Exposition (3), but in waltz-like meter
428	12	Presto; getting faster; glissando at end and pause
449	13	Closing material; thick, strongly accented; use of long glissandos; short motives; speeding and slowing; material echoes entire movement; strong final cadence on several V and I chords of C major

CALL CHART

STRAVINSKY, THE SOLDIER'S TALE

The Soldier's Tale is a Russian fairytale that is usually performed by a Reader and a small orchestra of seven virtuoso players. The instruments are grouped in pairs and represent the extreme ranges of the string, woodwind, and brass families: violin and double bass, clarinet and bassoon, cornet and trombone, plus a one-man percussion band.

Meas #	Call #	
		Piece #1
1	1	Cornet, trombone, bassoon, clarinet, violin over a prominent ground bass which provides a constant 2/4 march rhythm
		Material above bass figure in shifting meters, frequently interrupted by rests and solo passages; heavy, irregular accents; some dissonance
50	2	All instruments together; each is easily heard (unblending); shifting meters obscured by march figures in bass; dissonance; texture thins
64	3	All instruments in syncopation and shifting meters over bass figure; non-blending; high register
84	4	Thins; lower register instruments in pairs; drum beats lead to syncopated ending cadence
		"March Royale" (p. 19 of score)
1	1	Strong, heavy accents in march rhythm; trombone solo prominent; jagged; cornet staccato melody becomes prominent; shifting meters; dissonant
22	2	Jagged bassoon solo interrupts; motivic
26	3	Return of cornet solo; accents and active; becomes legato with all instruments; generally consonant

CALL CHART

STRAVINSKY, THE SOLDIER'S TALE - Page 2

Meas #	Call #	
39	4	Motivic; interrupted; detached; unusual sounds in strings; heavy irregular accents
60	5	Static bassoon prominent; stopping and starting
67	6	Cornet repeats head of its melody several times, then completes it; other instruments enter in polyphonic texture; march rhythm in bass becomes prominent
92	7	Fanfare; percussion prominent; strong accents
97	8	Shifting meters; dissonant; irregular accents
107	9	Cornet melody returns interrupted by bassoon solo; cornet repeats bassoon melody (varied)
130	10	Trombone repeats melody from (9); jagged; strong accents in other instruments; sudden cadence ends movement

"Tango" (p. 39 of score)

1	1	Section A: Violin solo accompanied by percussion; strong, distorted tango rhythm; violin (which echoes material of an earlier piece) plays dissonant, jagged chords and melody in interrupted fragments; shifting meters; generally static with short bursts of active material
34	2	Section B: New material interrupts; clarinet in low register with repeated figure; violin jagged melody; static, shifting meters
41 to end	3	Section A Continues: Continuation of material at (1); violin solo accompanied by percussion in strong distorted tango rhythm; clarinet joins in weak cadence to end section

CALL CHART

STRAVINSKY, THE SOLDIER'S TALE - Page 3

Meas #	Call #	
		"Grand Chorale" (p. 59 of score)
1	1	Hymn-like; chorale style (both homophonic and polyphonic) in tremolo; the uppermost melody is most prominent with the other voices moving along together in a subordinate accompanying role; many complete phrases ending with full cadence; generally dissonant and unblending; legato; thick, dissonant chords; ends with full "Amen" (plagal) cadence which is consonant; reminiscent of the "Mighty Fortress" Chorale (Bach), but completely modern in expressiveness

EXPERIMENTAL MUSIC

Every period in history has had its musical experimenters. Many composers in the past and present have set out to explore new and untried ways to use sounds expressively. If it were not for these musical explorers we would not have the exciting experience of hearing fresh, new sounds and unique ways of exploring human feeling through tone. Music must change with time just as everything else man does changes with time. While the basic function of music remains the same--to help us understand and explore feeling through sounds--the means for doing so must fit the individual composer and the times in which he lives.

Out times are exciting musically because so many new experiments are being carried on with expressive sound. Sometimes these experiments are so new and different that we are puzzled by them. We may not be able to answer every question about experimental music or to resolve every problem it raises. But we can learn more about it, and we can enjoy the new challenges and the new understandings it offers us.

SUMMARY OF CHARACTERISTIC USE OF EXPRESSIVE MUSICAL ELEMENTS IN EXPERIMENTAL MUSIC

Experimental Tone Color: Often the most important element of all and the main content of the piece; two new kinds of tone color are (1) traditional sounds used in new ways, and (2) use of machines; extremes of thick----thin, low pitch----high pitch, soft----loud; much < > ; many sudden accents

Experimental Rhythm: Sometimes "slow" or "fast" but often no feeling of "speed" as such; sometimes a pulse but often no pulse whatsoever; great extremes of short and long notes, often in unusual combinations; both "smooth" and "jerky" motion; many sudden "accents"; rhythmic "gestures" often used; pace very important--varies from extremely static to extremely active

Experimental Melody: No "tunes" but series of sounds--often just a short spurt of "gesture"; extremely small steps (often "smears") or extremely large leaps in unusual combinations; organization of pitch often invented for a particular piece; sections of more tension and less tension; extremes of short----long, upward----downward, jagged----smooth, high----low

Experimental Harmony: No harmony in traditional sense; "tonal masses" or "tonal clusters" used, often being a particular color rather than group of pitches; no "home base" or "tonal" feeling; wide extremes of thick----thin density

Experimental Texture: No traditional "monophonic," "polyphonic," "homophonic"; texture different for each piece but traditional words not useful to describe it

Experimental Form: No traditional forms; instead, general sense of "rightness"; little repetition but much contrast; variation and development used in very general sense--not strict procedures as in traditional music; aleatory (or "chance" or "random") music avoids organization; other music highly organized (sometimes by computer) but organization seldom heard in formal way by listener

MILTON BABBITT, COMPOSITION FOR SYNTHESIZER

This piece was composed of sounds produced by a large machine called a Synthesizer. The "composing" consists of arranging the sounds in convincing, expressive ways. In order to arrange the sounds, very complex formulas are used to set up relationships between successions of pitches, rhythms, loudness and softness, etc.

EXPRESSIVE CHARACTERISTICS:

Tone Color:	Machine-made sounds (electronic music); both thick and thin; extremes of high pitch, low pitch; much change from soft------loud; some <>
Rhythm:	Sometimes active pace, sometimes static; no pulse feeling; both long and short notes; both legato and staccato feeling
Melody:	Many large leaps, some "smears"; no tonal center; many short "gestures"; very jagged motion; both high and low registers; wide pitch range
Harmony:	Moments of much tension; moments of little tension; thick and thin clusters of sounds
Texture:	Many contrasting colors in unusual combinations
Form:	Highly organized "on paper"--form not heard but composer hopes it is "felt"

EDGAR VARESE, IONISATION

Ionisation was composed in 1931 and is considered a "classical" experimental piece. It is composed for 13 performers who play a total of 37 percussion instruments, including 3 which give actual pitches--chimes, celesta and piano.

The primary expressiveness of Ionisation is in tone color and rhythm. The clever and delicate balancing and blending of percussion sounds offers the listener a fascinating web of tone color.

Rhythmically, Varese has created a complex tangle of patterns, with some very striking contrasts and some powerful, driving sections of high tension. His sensitive use of rhythm allows the piece to overcome its first impression of disorder, giving the listener who becomes familiar with it a sense of progress and growth from beginning to end.

EXPRESSIVE CHARACTERISTICS:

Tone Color:	37 percussion instruments, including sirens, chimes, celesta, piano; few actual pitches but many changes from "low" sounds to "high" sounds; sometimes thin, sometimes very thick; many sudden contrasts between soft and loud; many accents
Rhythm:	Pulse mostly irregular but sometimes very regular and strong; short notes and long "smears"; many strong, irregular accents; extremely complex patterns; some very static pace--almost no movement; some very active pace--much movement
Melody:	No melody at all because actual pitches are not used, except briefly at the end
Harmony:	No harmony in the sense of groups of pitches, but careful groupings of percussion sounds
Texture:	Basically polyphonic (strands of sounds interwoven); contrasting colors
Form:	No clear-cut sections, but definite moments of high tension, low tension; careful progression of movement from beginning to end

VLADIMIR USSACHEVSKY, PIECE FOR TAPE RECORDER

The invention of the tape recorder and other electronic machines has opened whole new worlds of expressive sounds. Composing with such devices consists of both creating the sounds one wants and organizing the sounds in convincing, expressive ways.

Ussachevsky's Piece for Tape Recorder uses sounds so disguised that one cannot tell how they were originally made. If the sounds are accepted as being expressive--that is, as a means for exploring feeling--then the fact that they are new becomes less of a barrier to our enjoyment. We only need to hear and feel the expressiveness of the sound, just as we do with any music.

EXPRESSIVE CHARACTERISTICS:

Tone Color:	Electronic manipulation of sounds; contrasts between thick and thin; very low and very high pitches; many changes between soft and loud; long, obvious < and >
Rhythm:	Mostly no pulse at all, but a few moments of regular pulse; very long "smears" and some very short "blips"; many extremely static sections, some active pace
Melody:	No melody in usual sense; large leaps from high to low, many gradual "smears" from high to low; clear-cut moments of lessened tension or movement somewhat like "cadences"
Harmony:	Subtle changes from thick to thin density of sound masses
Texture:	Traditional words do not apply
Form:	Strong sense of building up tension to climaxes, relaxing tension to points of rest; attempt to make piece "hold together" by creating progression of convincing sounds

JOHN CAGE, VARIATIONS IV

Perhaps the most famous (or notorious) experimental composer, John Cage, has been shocking audiences for many years with his strange "musical" presentations. He first attracted attention by his compositions for "prepared piano" in which the piano tone was altered by various attachments on the strings and by hitting the frame of the piano with various objects. One "piece" consists entirely of 4 minutes and 33 seconds of silence. In other "pieces," Cage wires himself for sound and proceeds to make all sorts of noises, such as drinking water, slicing vegetables, tinkling silverware.

Cage's reasons for all this are based on his belief that the listener must supply any "sense" which might exist in sounds. The composer, he feels, must try to remove himself from the sounds, letting happen whatever might happen.

Variations IV begins with an introduction which explains how the piece is "made." Since the sounds have no relation one with another, there is no way to describe the expressive characteristics of the sounds, and no reason to try to do so. One cannot "learn" how to listen to these sounds, as one can to traditional and much experimental music. The listener must simply make whatever he can of what he hears.

TEST CHART

DAVE BRUBECK, "TIME OUT" ALBUM

"Take Five" (up to drum improvisation)

steady pulse		irregular pulse
duple meter	triple meter	combination of duple and triple
orchestra		small ensemble
piano has constant pattern		piano has no pattern
drum has steady pattern		drum alters the pattern
homophonic		nonimitative polyphony
frequent accents		no accents
soloist varies the theme		soloist repeats the theme exactly throughout
frequent cadences		few cadences
wide changes from soft to loud		fairly constant volume

TEST CHART

BABBITT, COMPOSITION FOR SYNTHESIZER

has pulse	[✓ has no pulse]
volume is constant	[✓ volume varies]
texture changes smoothly	[✓ texture changes abruptly]
[✓ some repetition of sounds]	no sound is the same twice
[✓ wide range of pitch]	narrow pitch range
steady pace	[✓ pace often changes]
tonal	[✓ atonal]
uses traditional instruments	[✓ uses experimental sound producers]

Style period: Classical [✓ Modern] Romantic

Composer: Haydn Stravinsky [✓ Babbitt]

TEST CHART

BACH, ORGAN FUGUE IN G MINOR

small ensemble		[✓ soloist]
strong cadences		[✓ weak cadences]
[✓ active pace]		static pace
much rubato		[✓ no rubato]
mostly major mode		[✓ mostly minor mode]
homophonic	nonimitative polyphony	[✓ imitative polyphony]

Form: rondo sonata allegro [✓ fugue]

Style period: Classical [✓ Baroque] Romantic

Possible composer: [✓ Bach] Beethoven Chopin

TEST CHART

BEETHOVEN, STRING QUARTET NO. 13 IN Bb MAJOR, IV

Meas #	Call #		
1	1	[✓ triple meter]	duple meter
		[✓ major mode]	minor mode
9	2	irregular pulse	[✓ regular pulse]
		[✓ much <>]	no <>
25	3	[✓ new material]	return of beginning melody
		[✓ melody in high register]	melody in low register
41	4	[✓ melody in low register]	melody in high register
		new melody	[✓ melody heard before]
56	5	continuous melody	[✓ repetitious short motive]
		legato	[✓ staccato]
81	6	[✓ return of beginning melody]	new material
		[✓ legato]	staccato
89	7	new material	[✓ variation of beginning] melody
		[✓ getting jagged]	getting smooth
121	8	[✓ major]	minor
		new material	[✓ return of beginning melody]
130	9	[✓ motivic fragments]	continuous melody
		[✓ thin]	thick
		[✓ contrast in register]	no contrast in register
143	10	new material	[✓ return of beginning melody]

TEST CHART

MOZART, SYMPHONY NO. 36 IN C MAJOR, III

[✓ mostly smooth melody with some wide leaps]	melody all smooth
[✓ mostly middle and high register]	middle and low register
[✓ clear, balanced phrases]	irregular, unclear phrases
duple meter	[✓ triple meter]
[✓ mostly short notes]	mostly long notes
[✓ major mode]	minor mode
[✓ melody most important]	melody and bass equally important
[✓ homophonic]	polyphonic
all blending colors	[✓ contrasting colors]
[✓ frequent sectional repetition]	no repetition

Probable movement of the symphony: First Second [✓ Third] Fourth

Style period: Baroque [✓ Classical] Romantic

Possible composer: Vivaldi [✓ Mozart] Berlioz

TEST CHART

BACH, CANTATA NO. 80, I

small ensemble		[✓ large ensemble]
blending colors		[✓ contrasting colors]
[✓ active pace]		static pace
[✓ major mode]		minor mode
[✓ duple meter]		triple meter
[✓ consonant]		dissonant
thin texture		[✓ thick texture]
homophony	nonimitative polyphony	[✓ imitative polyphony]
many cadences		[✓ no cadences]
[✓ a continuous spun-out melody]		a series of short separate phrases

Style period: [✓ Baroque] Romantic Modern

Possible composer: Bernstein Brahms [✓ Bach]